Der Cid.

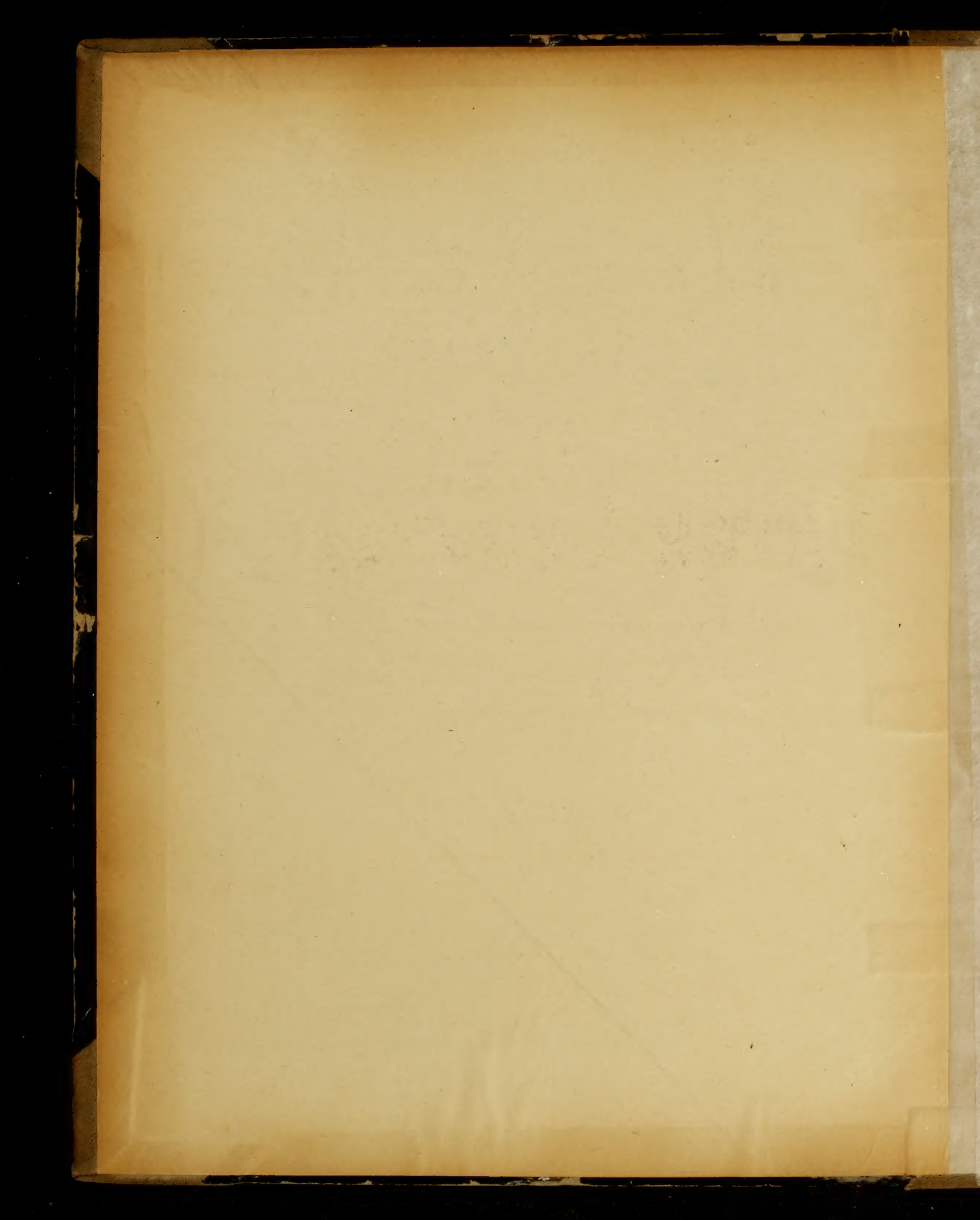
Lyrisches Drama

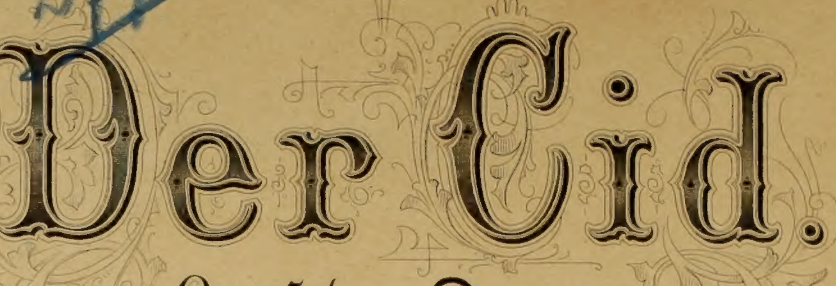
in 3 Aufzügen

Dichtung und Musik

von

PETER CORNELIUS.





Der Cid.

Lyrisches Drama
in 3 Aufzügen.

Dichtung und Musik

von

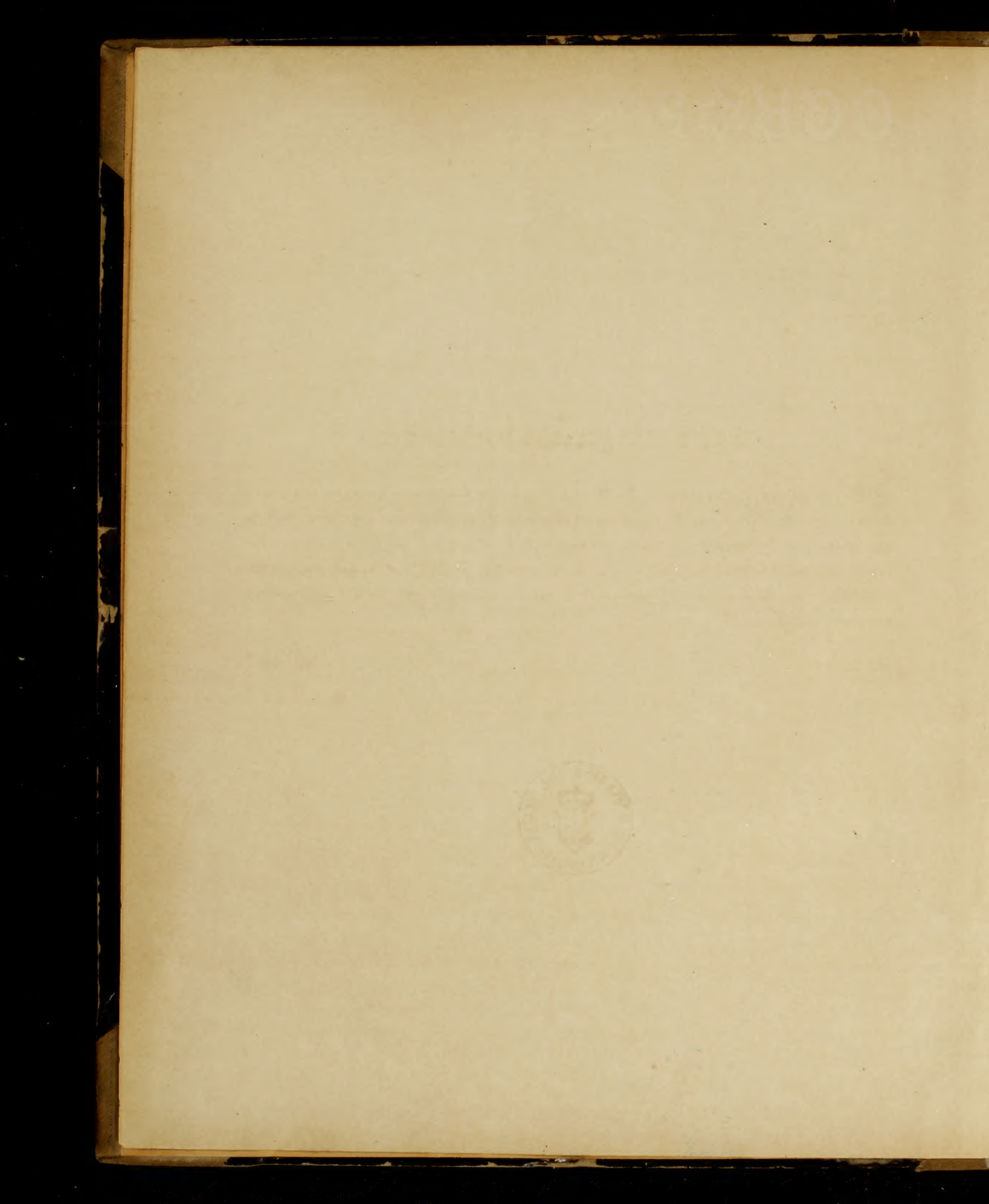
PETER CORNELIUS.

Für die Aufführung an der Münchner Hofbühne revidirt und bearbeitet *)

Verl.Nº			
2696.	Vollständige Partitur	netto	Mk.
2697.	Partitur der Ouverture allein	netto	Mk. 4.– Pf.
2698.	Stimmen zu der Ouverture allein		Mk. 10.– Pf.
2699.	Klavierauszug mit Text (von Ludwig Thuille)	netto	Mk. 12.– Pf.
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München, Jos. Aibl,
Königl. bayer. Hof Musikalienverlag.

Lith. Anst. v. C. G. Röder, Leipzig.



Form 62.

Personen.

Don Fernando, König von Castilien. .... *Tenor.*

Luyn Calvo, Bischof, Oheim des Ruy Diaz. .... *Tiefer Bass.*

Chimene, Gräfin von Lozan. .... *Sopran.*

Ruy Diaz, Graf von Vibar. .... *Hoher Bass.*

Alvar Fanez. .... *Tenor.*

Pelaez. .... *Bass.*

Herold, Alkalden, Boten, Maurische Könige, Ritter, Edle und Volk von Castilien, Frauen und Knappen Chimenens.

Ort der Handlung: Burgos.

Zeit: um das Jahr 1064.

Stich und Druck der Röder'schen Officin in Leipzig
2699
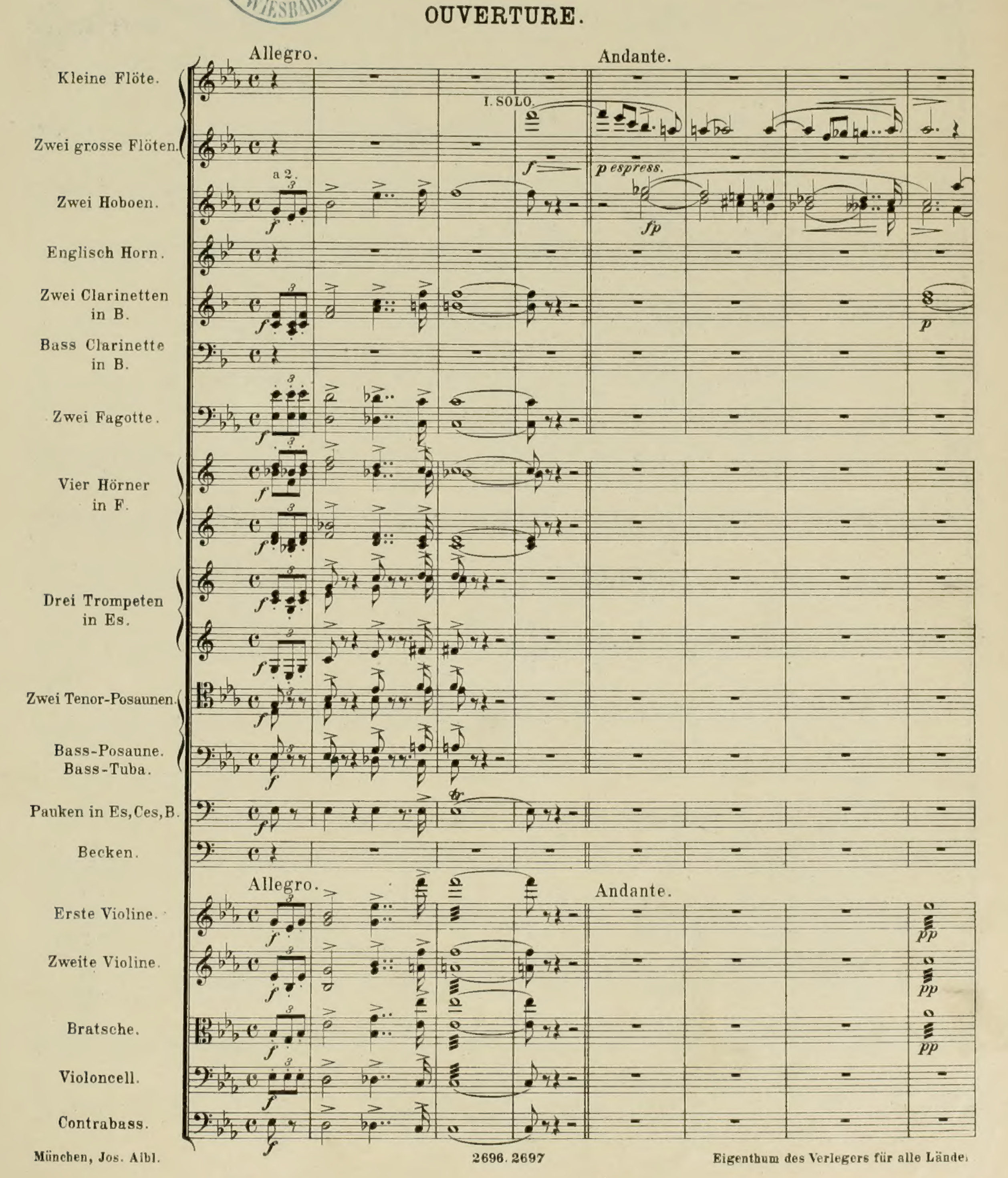
„DER CID."

Lyrisches Drama in 3 Aufzügen.

Dichtung und Musik
von

Peter Cornelius.

OUVERTURE.



München, Jos. Aibl. 2696. 2697

Allegro. Andante.

a 2.

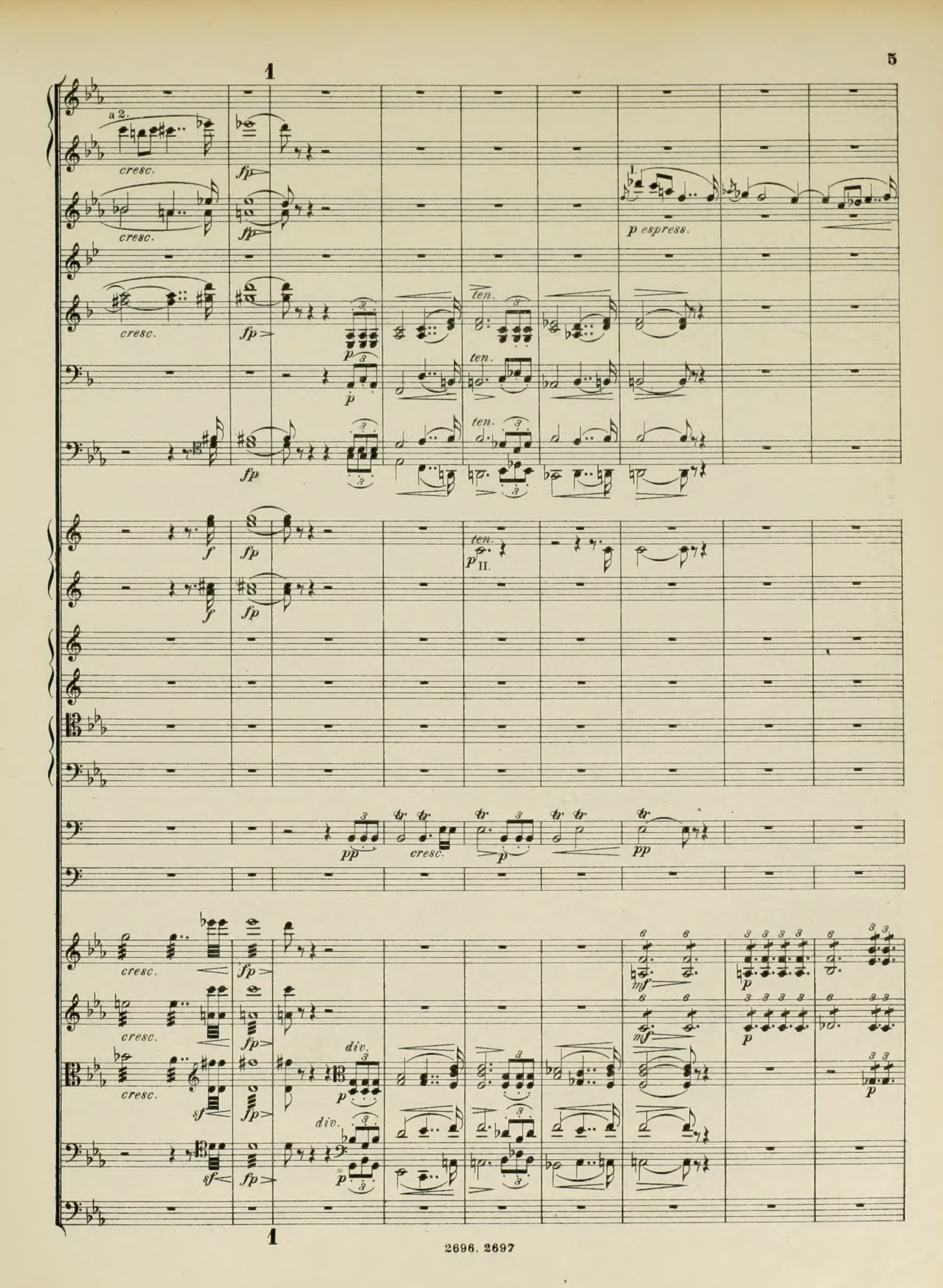
I.

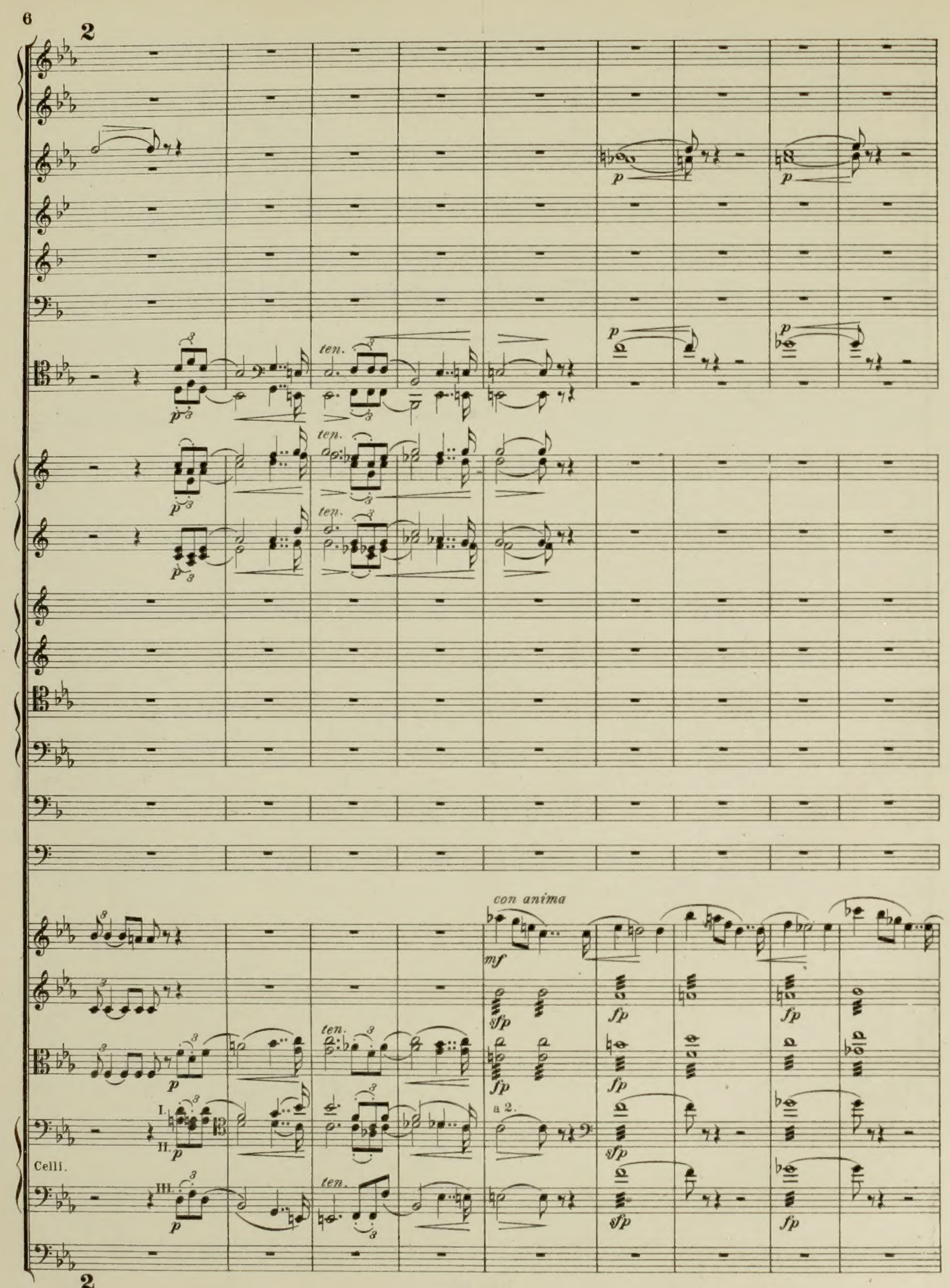
p espress.
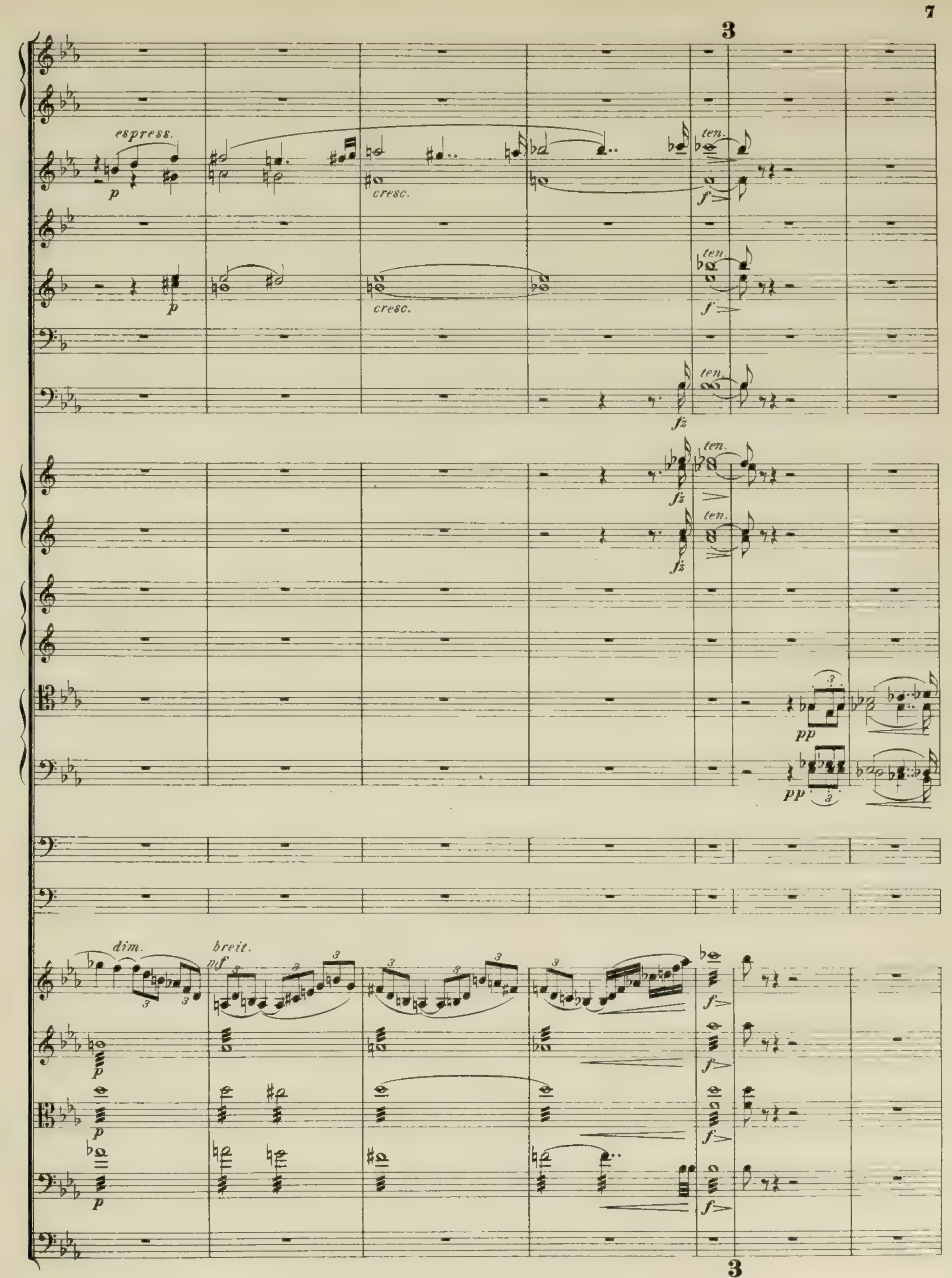
ten.
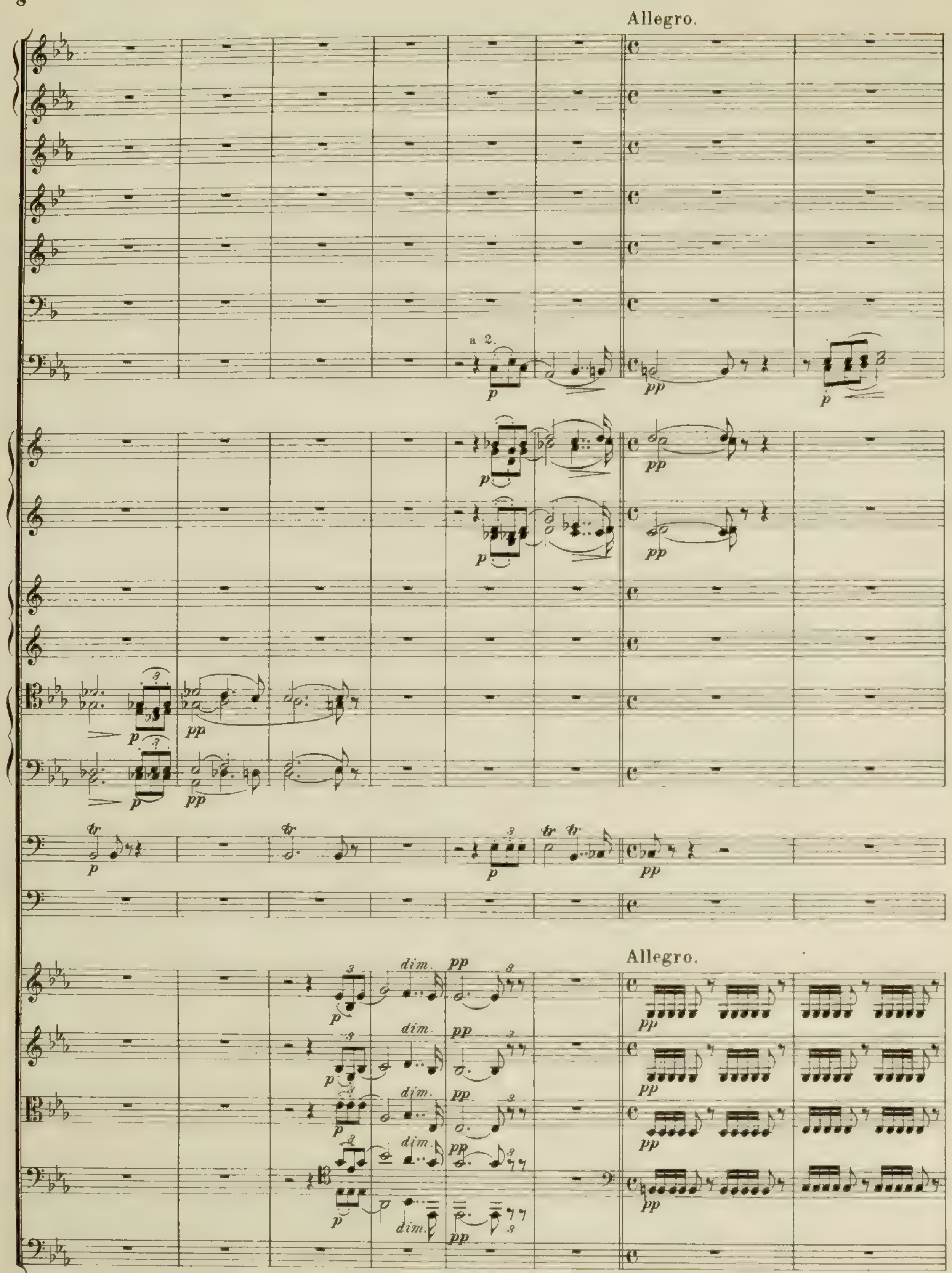
Allegro.

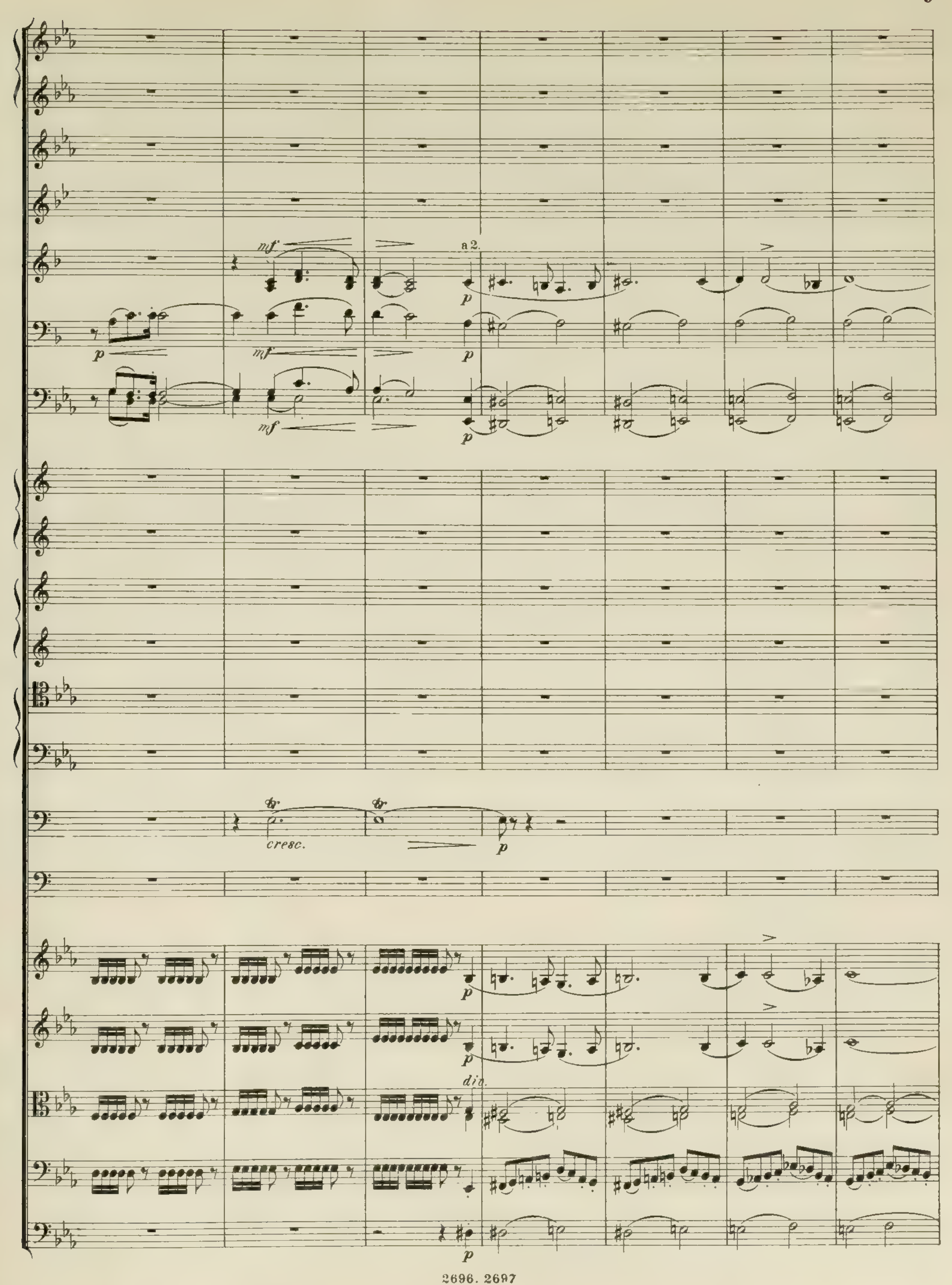
Andante.

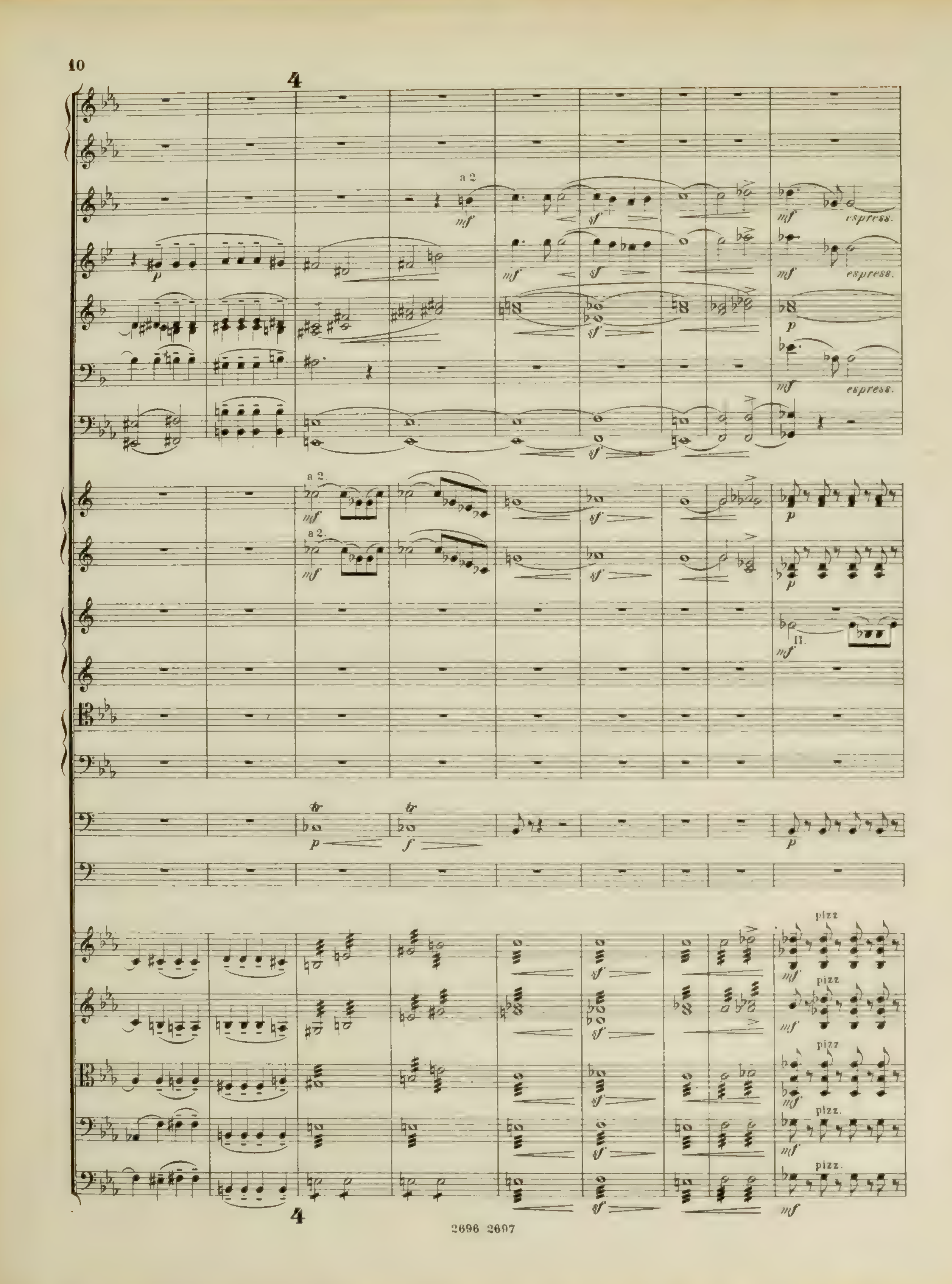

1
a 2.
cresc.
fp
p espress.
ten.
p
fp
f
p II.
pp
cresc.
mf
div.
sf
1

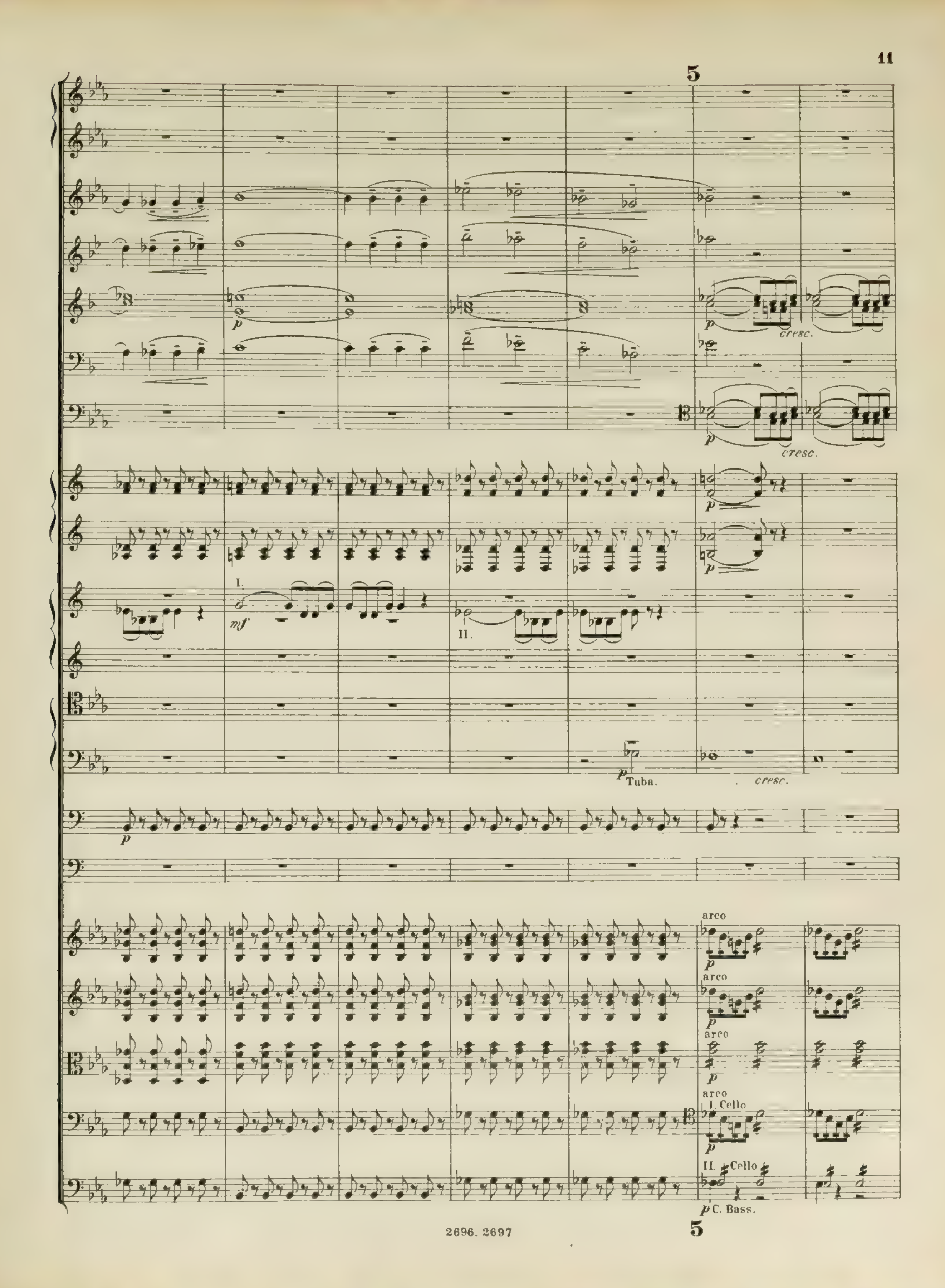

2
ten.
con anima
a 2.
Celli.
I.
II.
III.
2

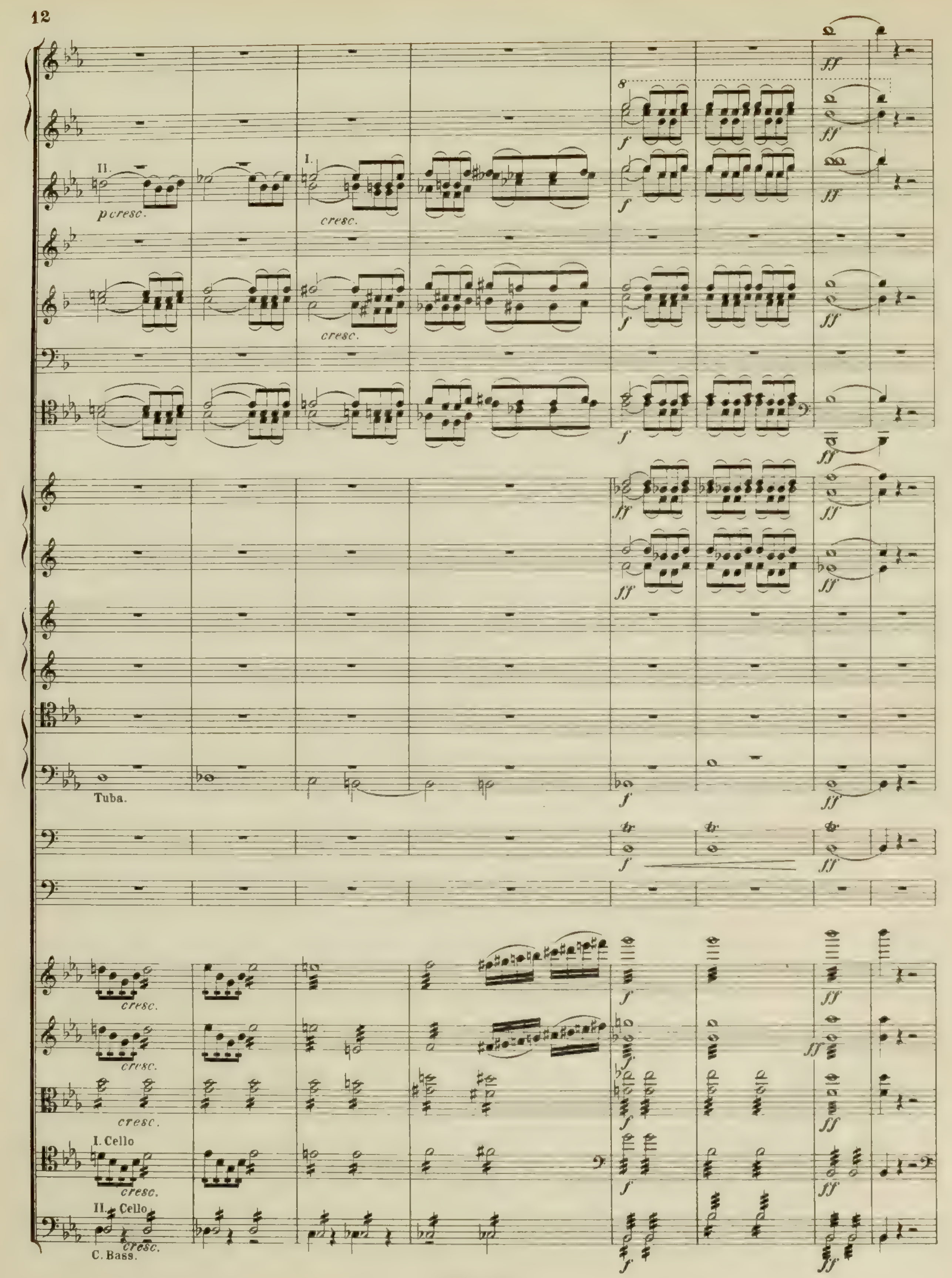

3
espress.
p
cresc.
ten.
f
p
cresc.
ten.
f
ten.
fz
ten.
fz
ten.
fz
pp
pp
dim.
breit.
mf
p
f
f
p
f
p
f
3


Allegro.
a 2.
p
pp
tr
dim.
Allegro.

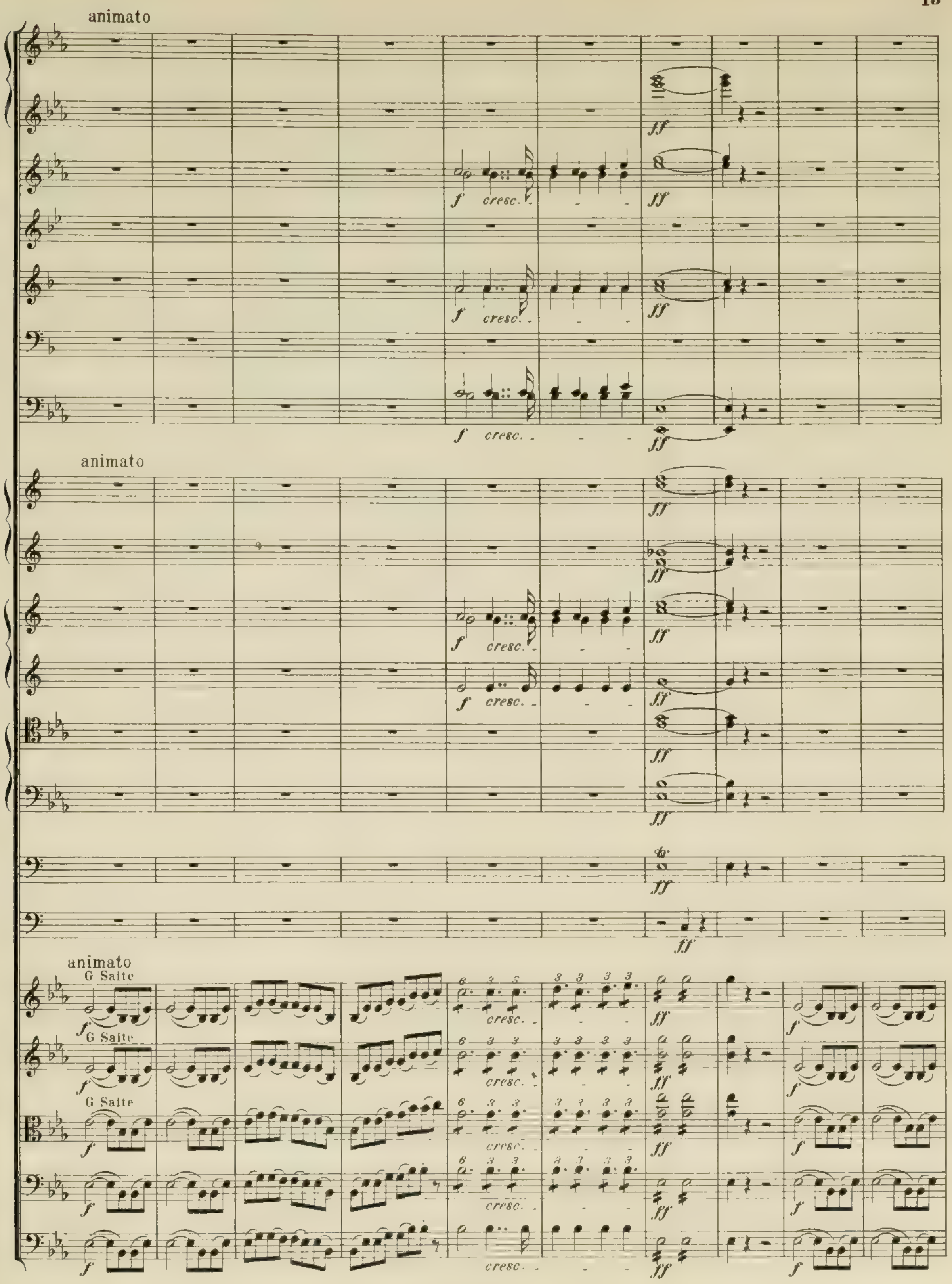

mf
a 2.
p
mf
mf
p
p
cresc.
p
p
p
dim.
p


4
a 2
mf
sf
espress.
p
a 2.
II.
pizz
pizz.
4


5
p
cresc.
cresc.
p
p
I.
mf
II.
p
Tuba.
cresc.
p
arco
p
arco
p
arco
p
arco
I. Cello
p
II. Cello
p C. Bass.
5



II.
I.
cresc.
Tuba.
I. Cello
II. Cello
C. Bass.


animato
f
cresc.
ff
animato
f
cresc.
ff
animato
G Saite
f
G Saite
G Saite
cresc.
ff

6

a 2.

ff

string.

p

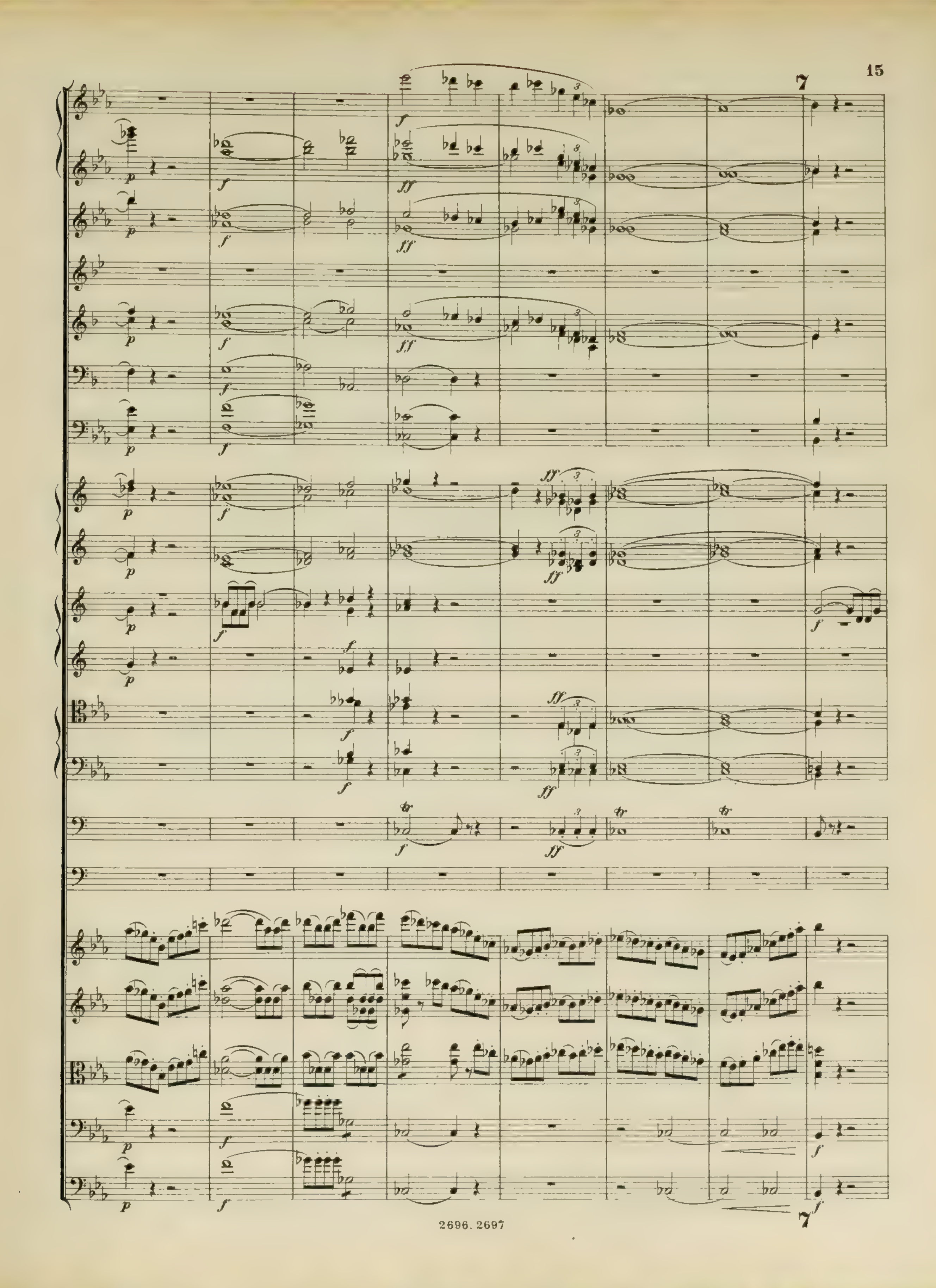
f

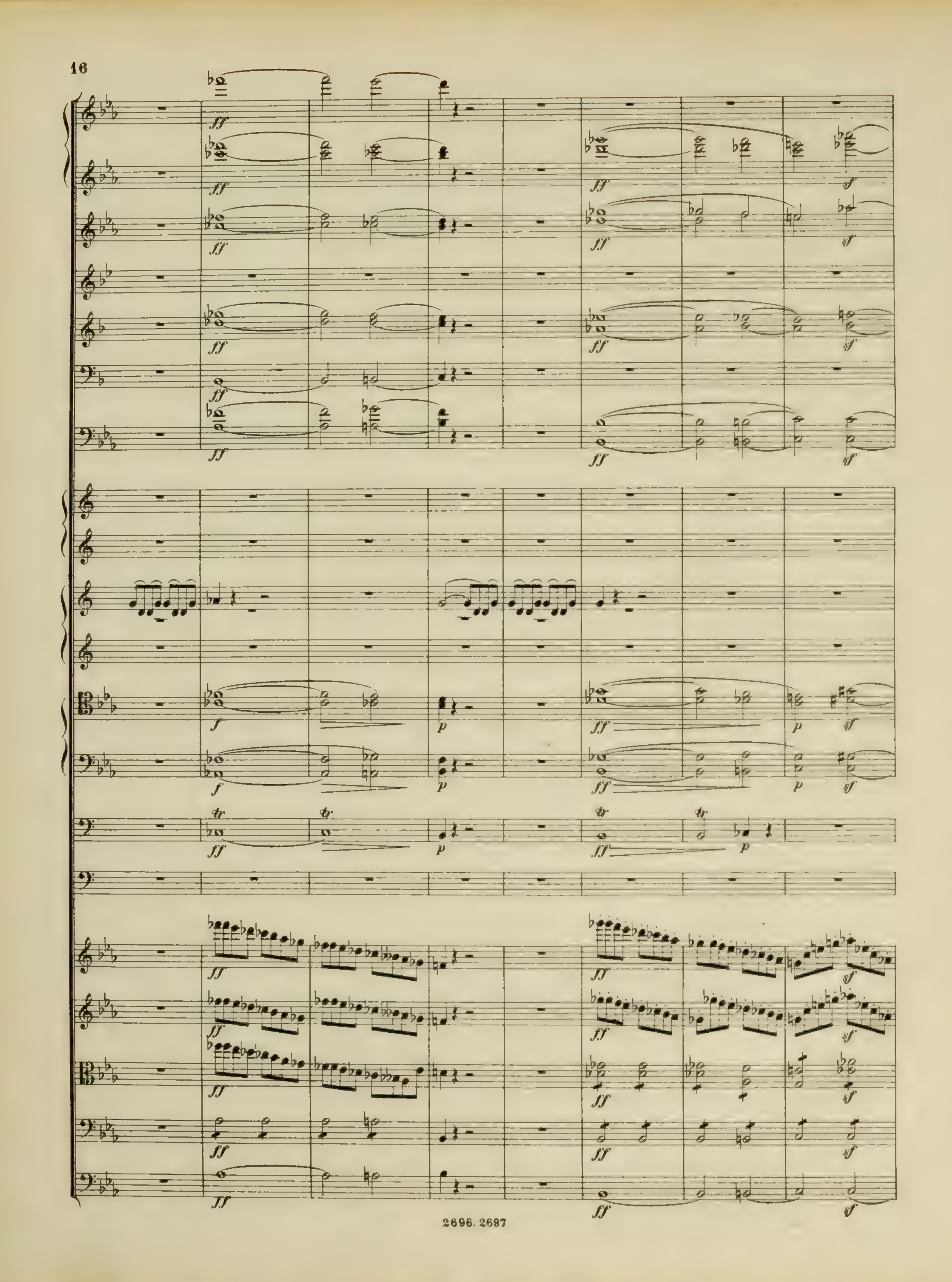
f cresc.

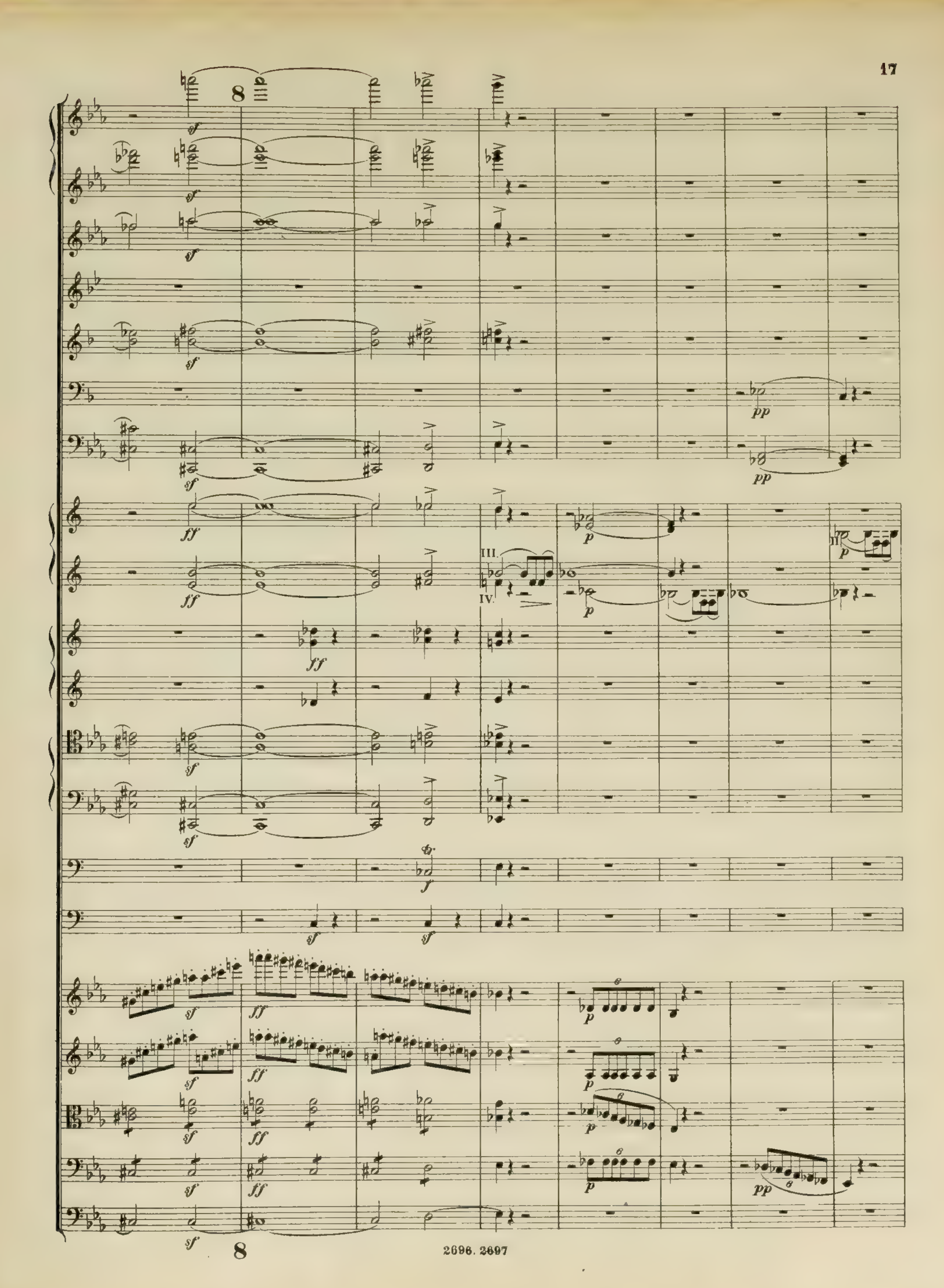
cresc.

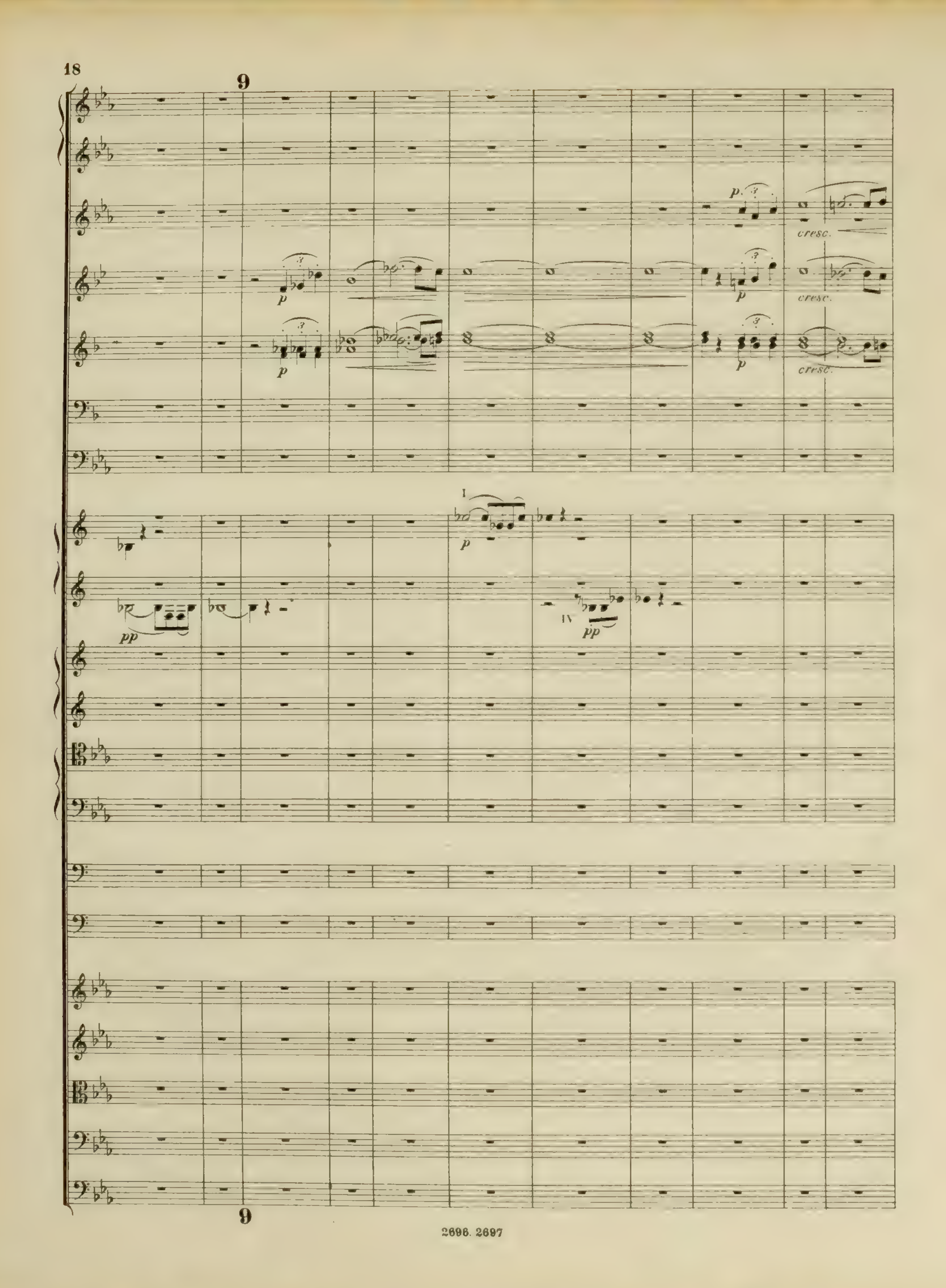
ff

6


7
7


ff
sf
f
p
tr


8
III.
IV.
8


9
p
cresc.
I
IV
pp
9



10

poco rit. a tempo

p

a tempo

pp

poco rit.

p

pp

pp

poco rit. a tempo

p

poco rit. a tempo

p

poco rit. a tempo

p

poco rit. a tempo

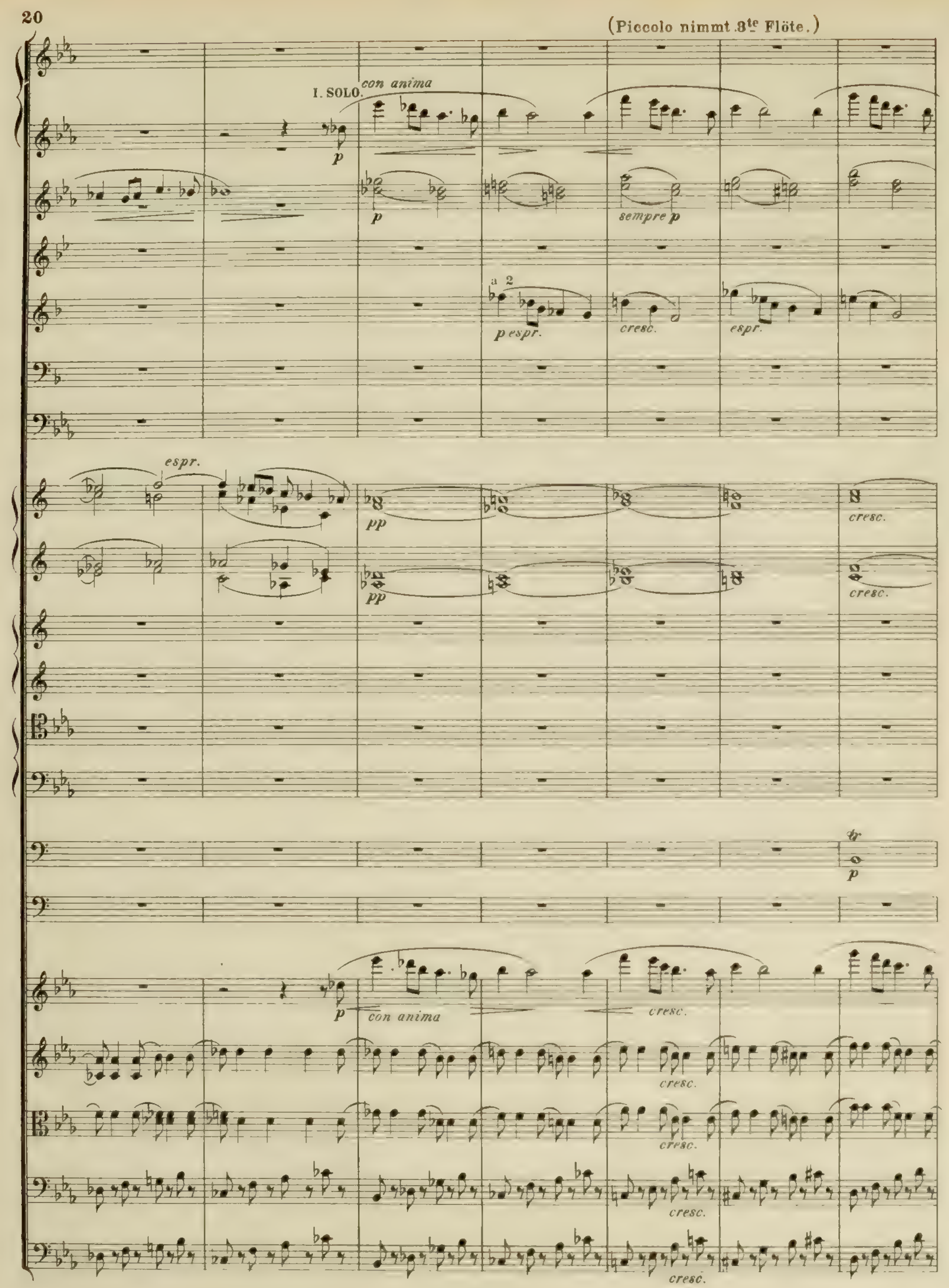
p

a tempo

p

10

(Piccolo nimmt 3te Flöte.)





11

12

Fl.

a 3

Hob.

a 2.

E. H.

Cl.

a 2.

espr.

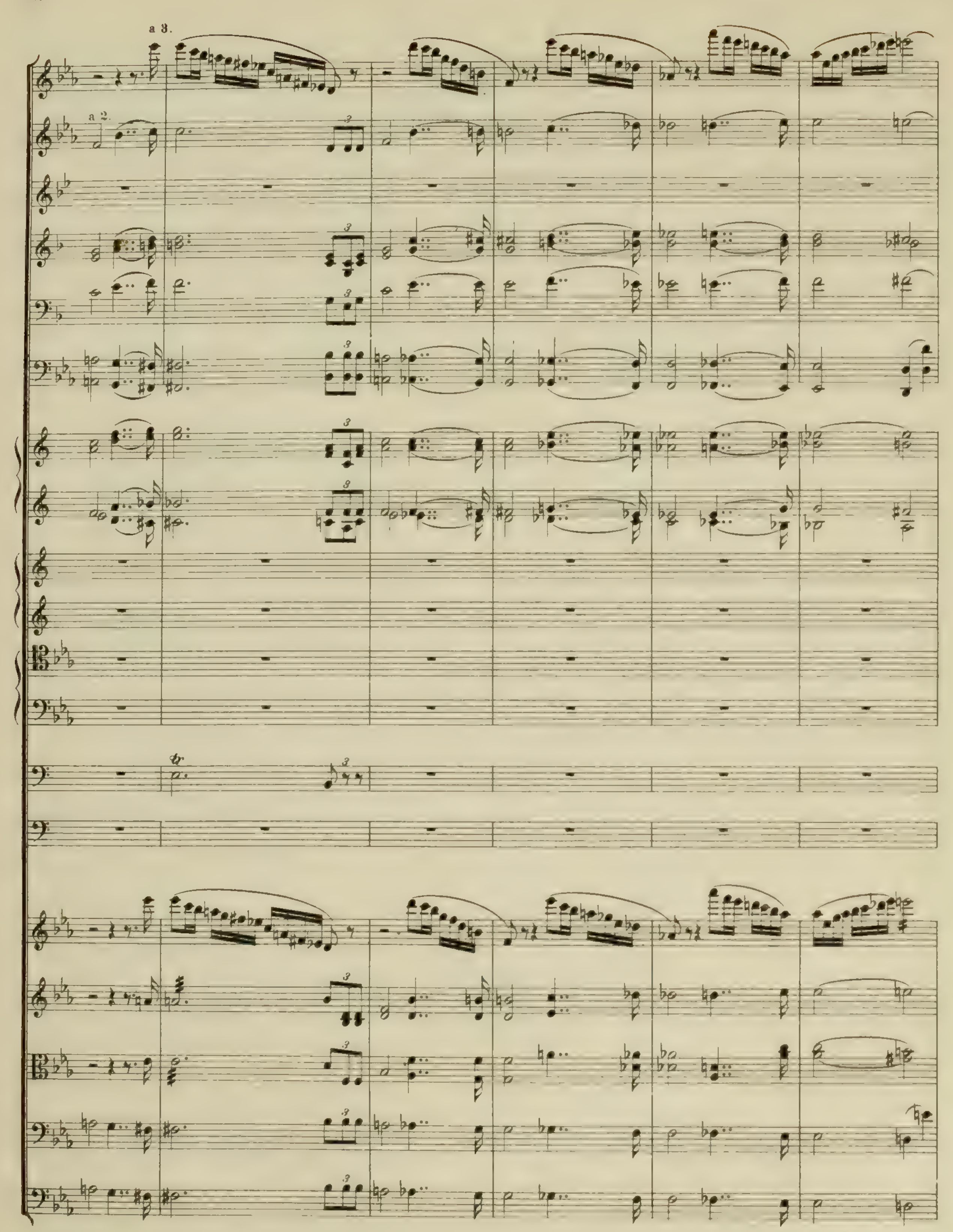
B. Cl.

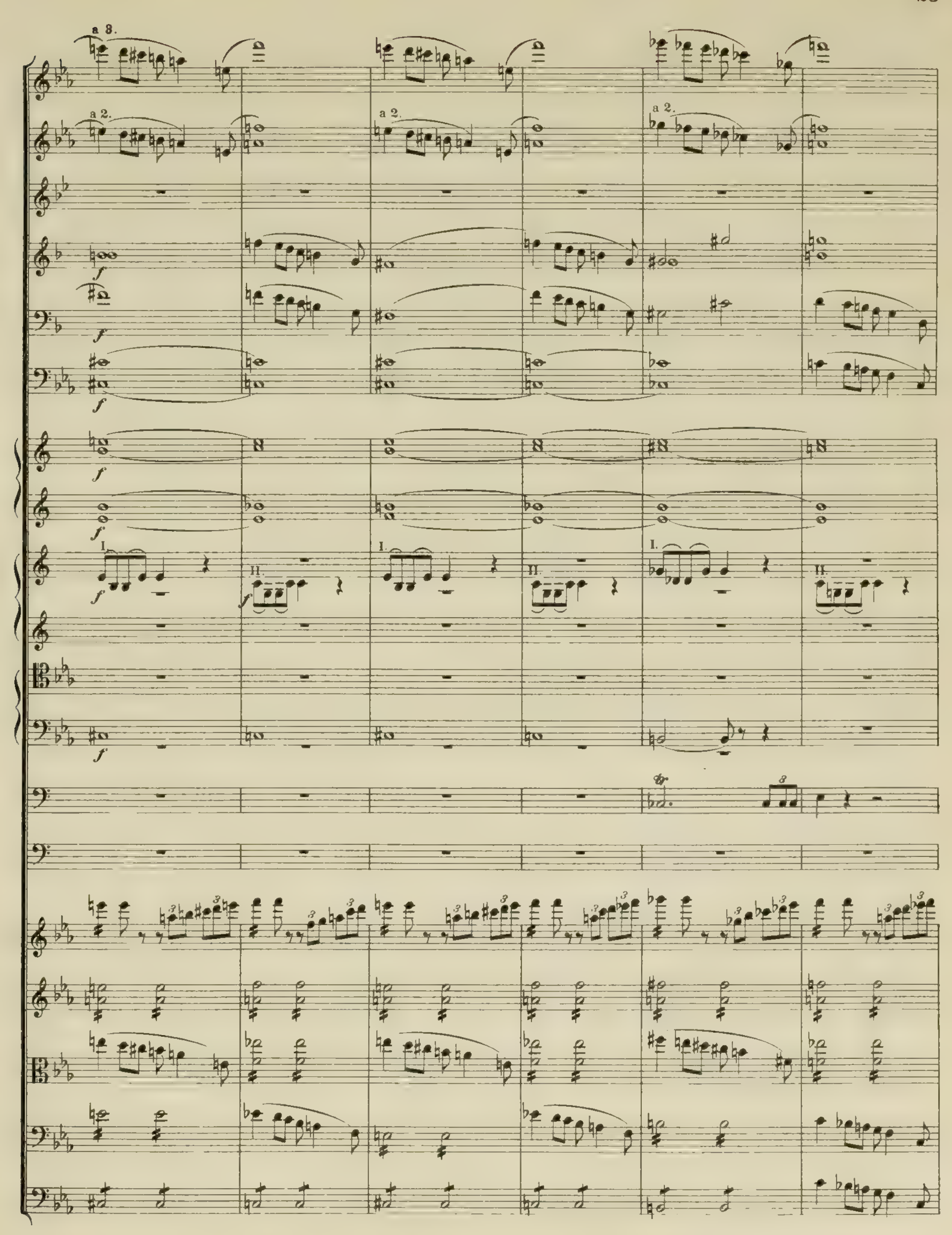
Fag.
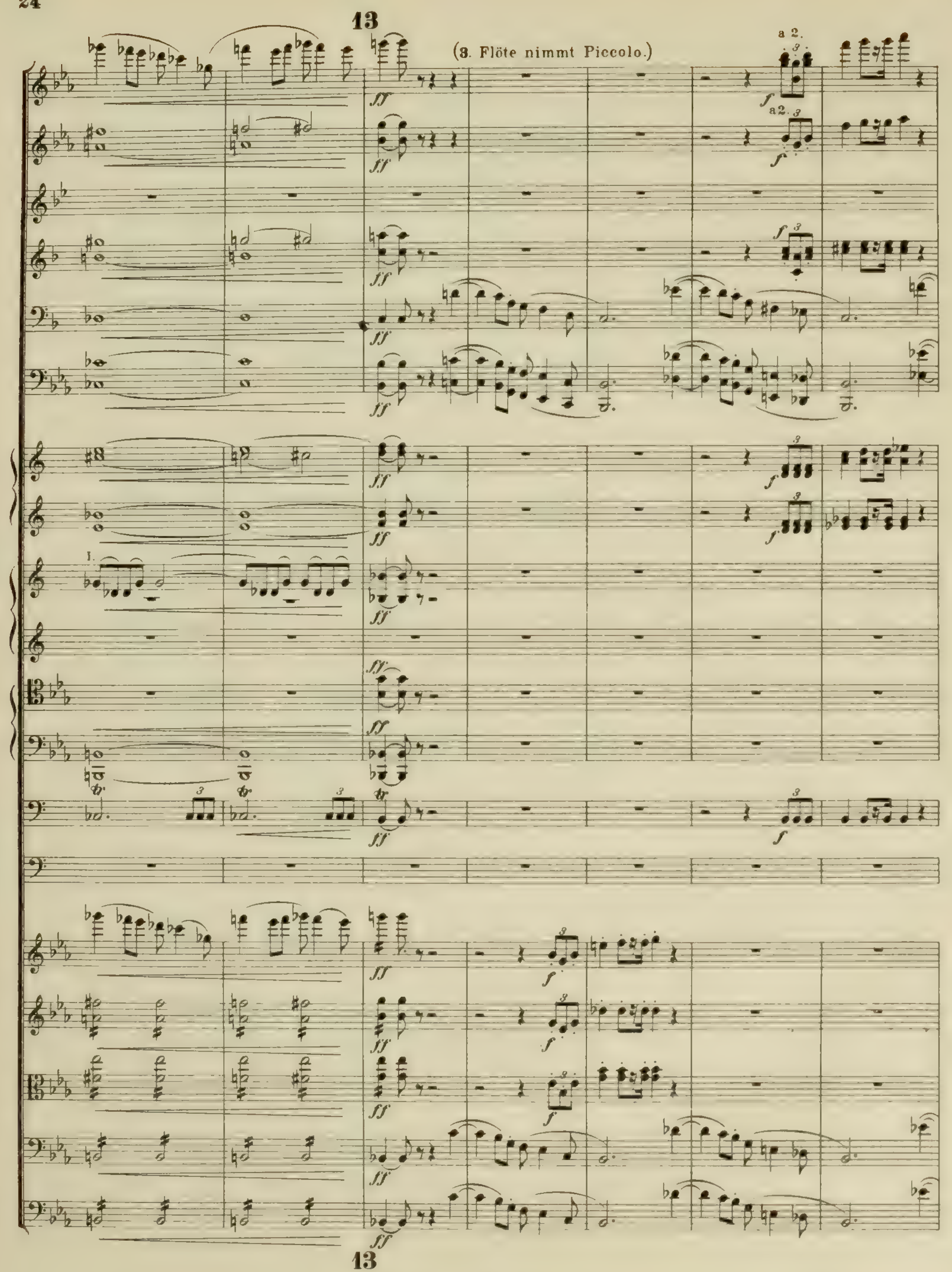
cresc.

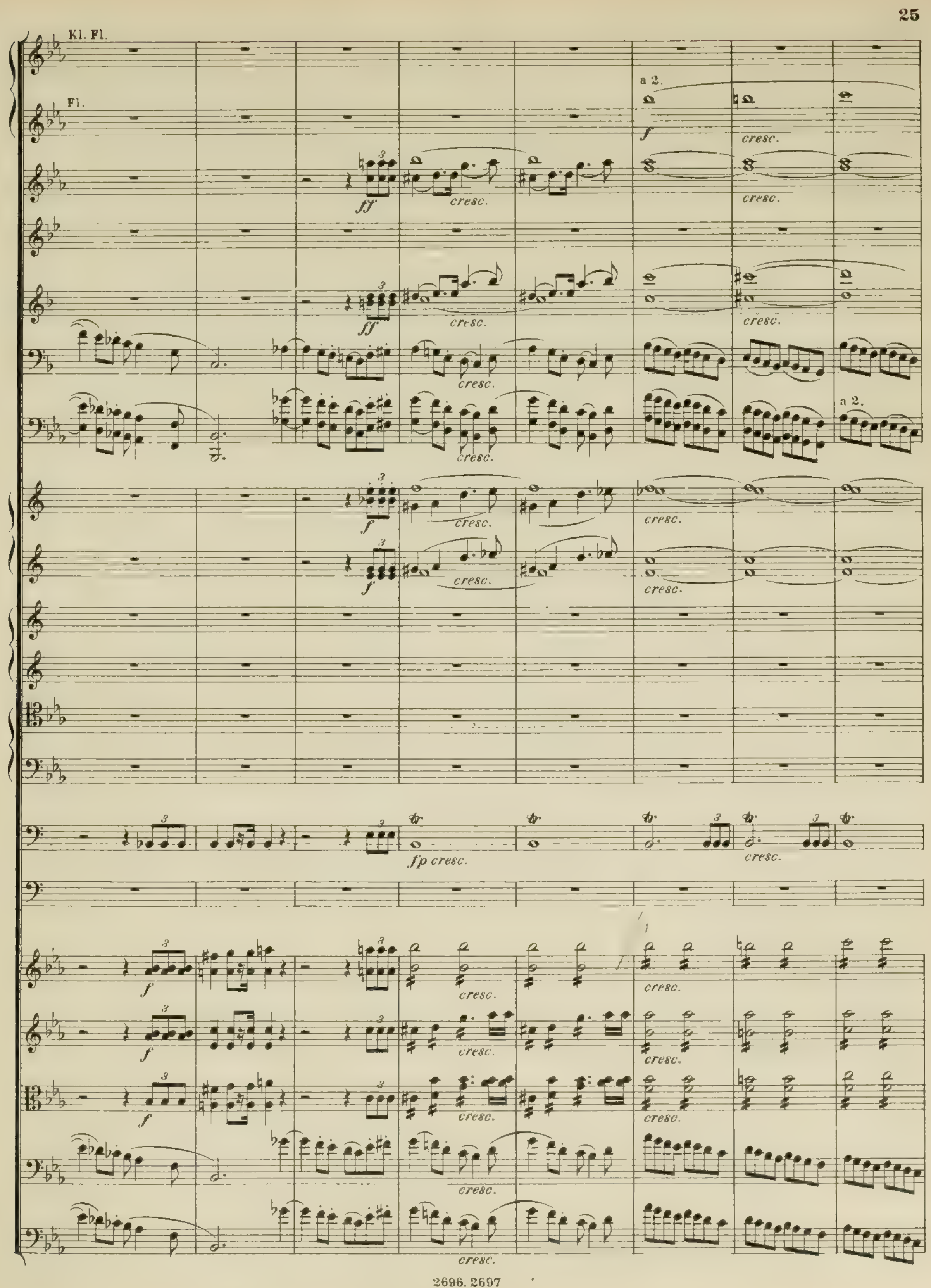
11

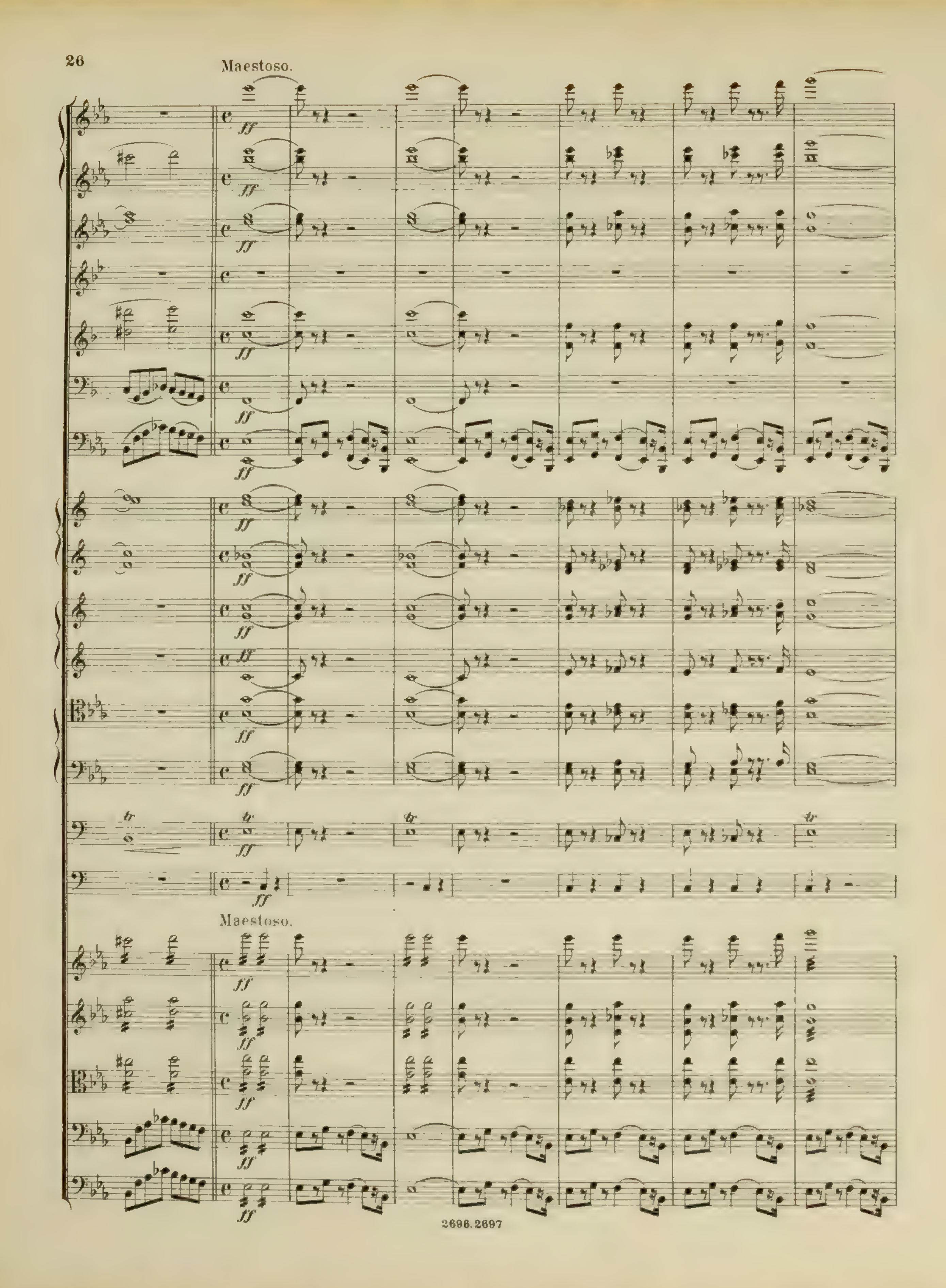
12

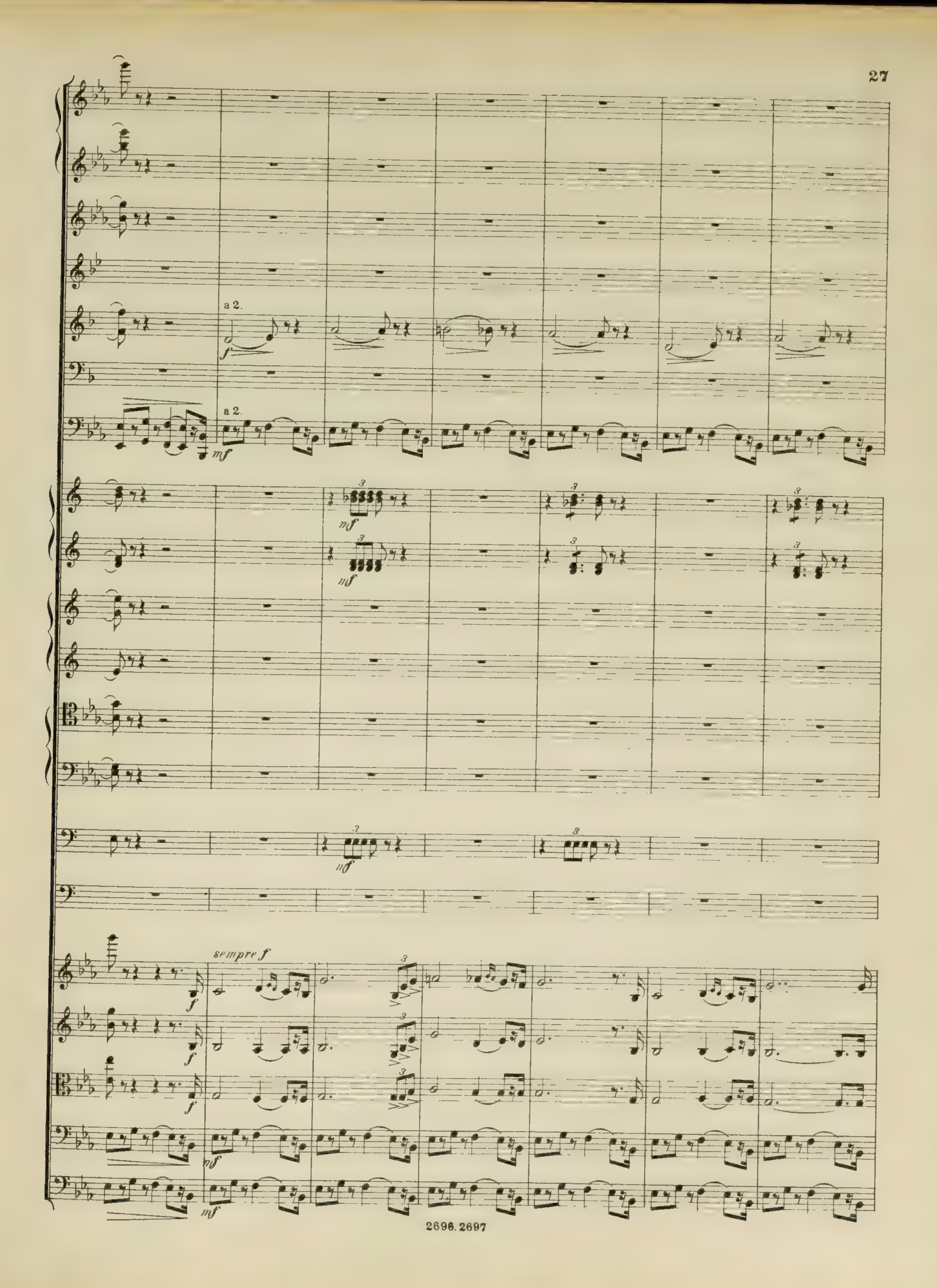

a 3.
a 2.

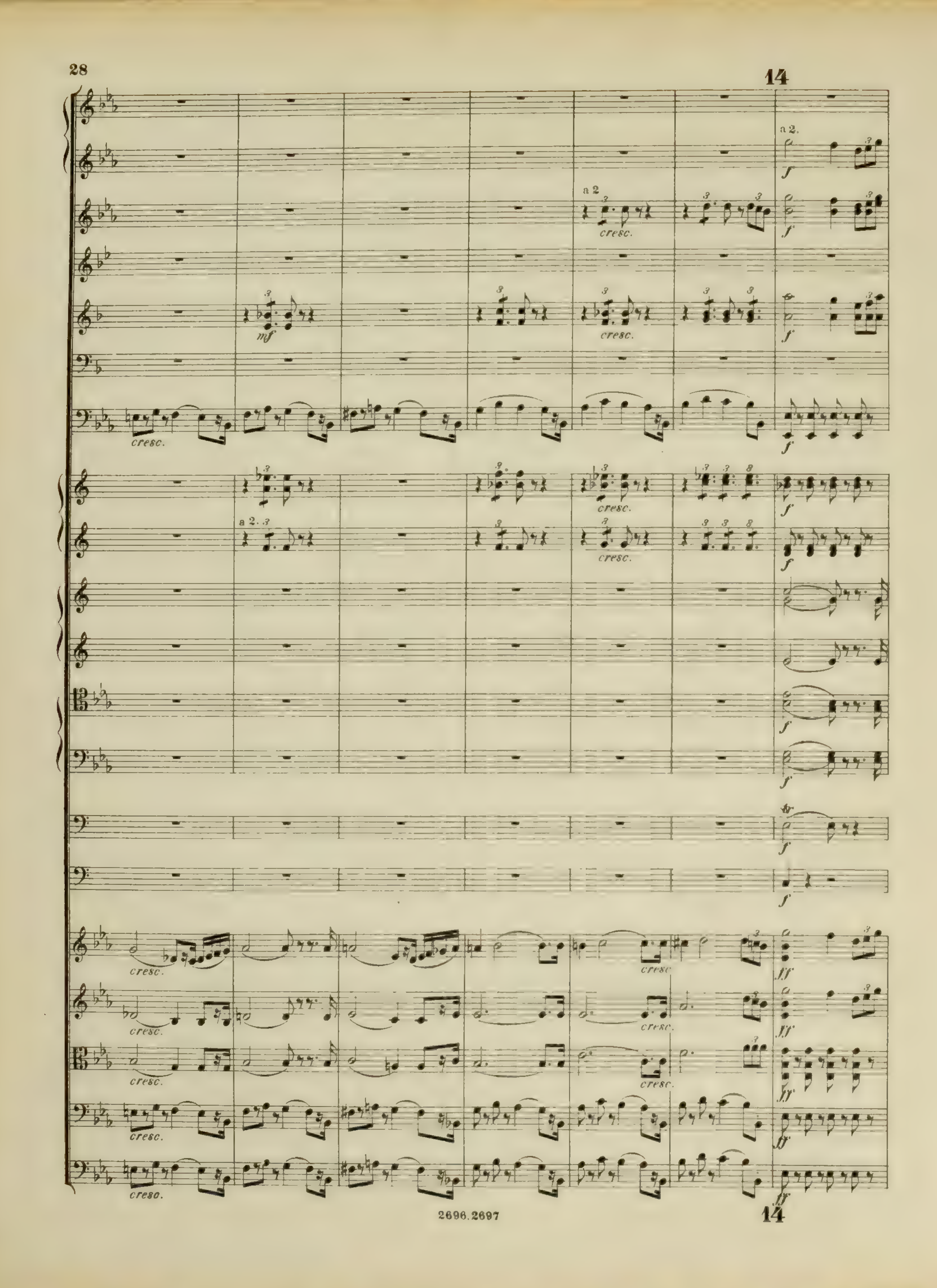

a 3.
a 2.
a 2.
a 2.
f
I.
II.
I.
II.
I.
II.

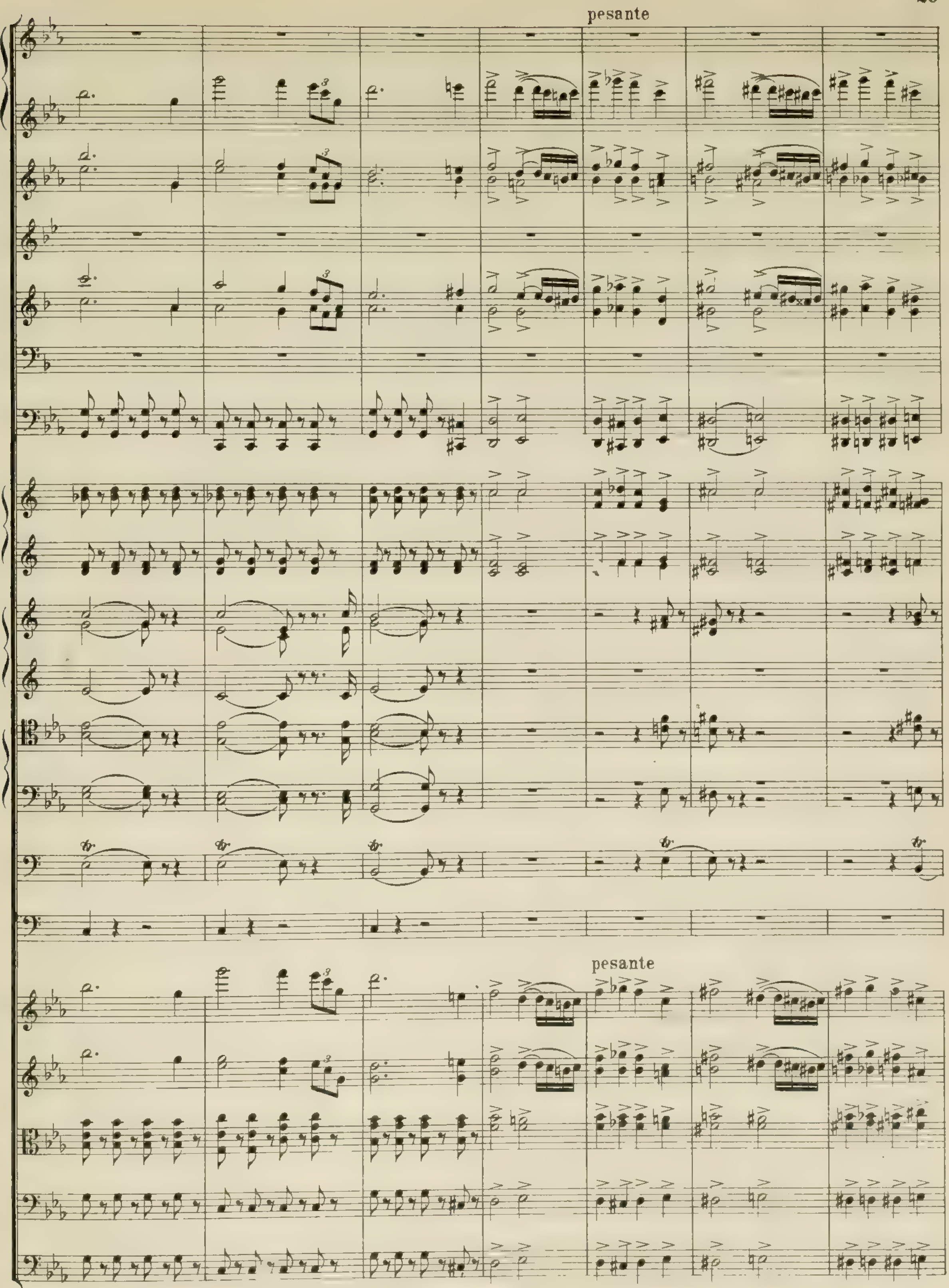

13
(3. Flöte nimmt Piccolo.)
a 2.
a 2.
13


Kl. Fl.
Fl.
a 2.
ff
cresc.
f
fp cresc.


Maestoso.
ff
tr
Maestoso.


a 2.
a 2.
sempre f


14
a 2.
a 2
cresc.
mf
cresc.
cresc.
f
a 2.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
ff
14


pesante
pesante

Più vivo.

I. con anima

p

cresc.

Più vivo.

p con anima

cresc.

p

cresc

p

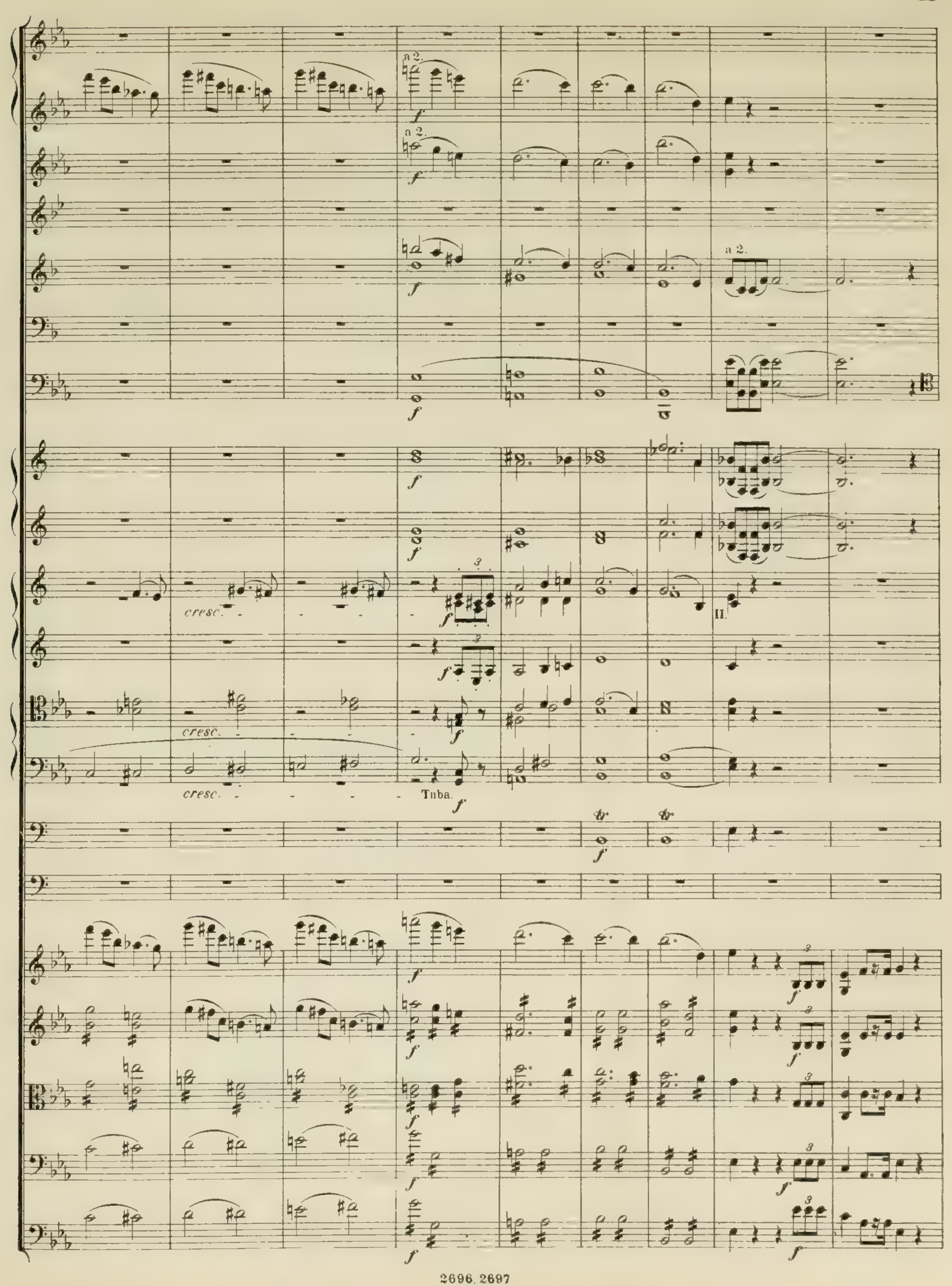
cresc.

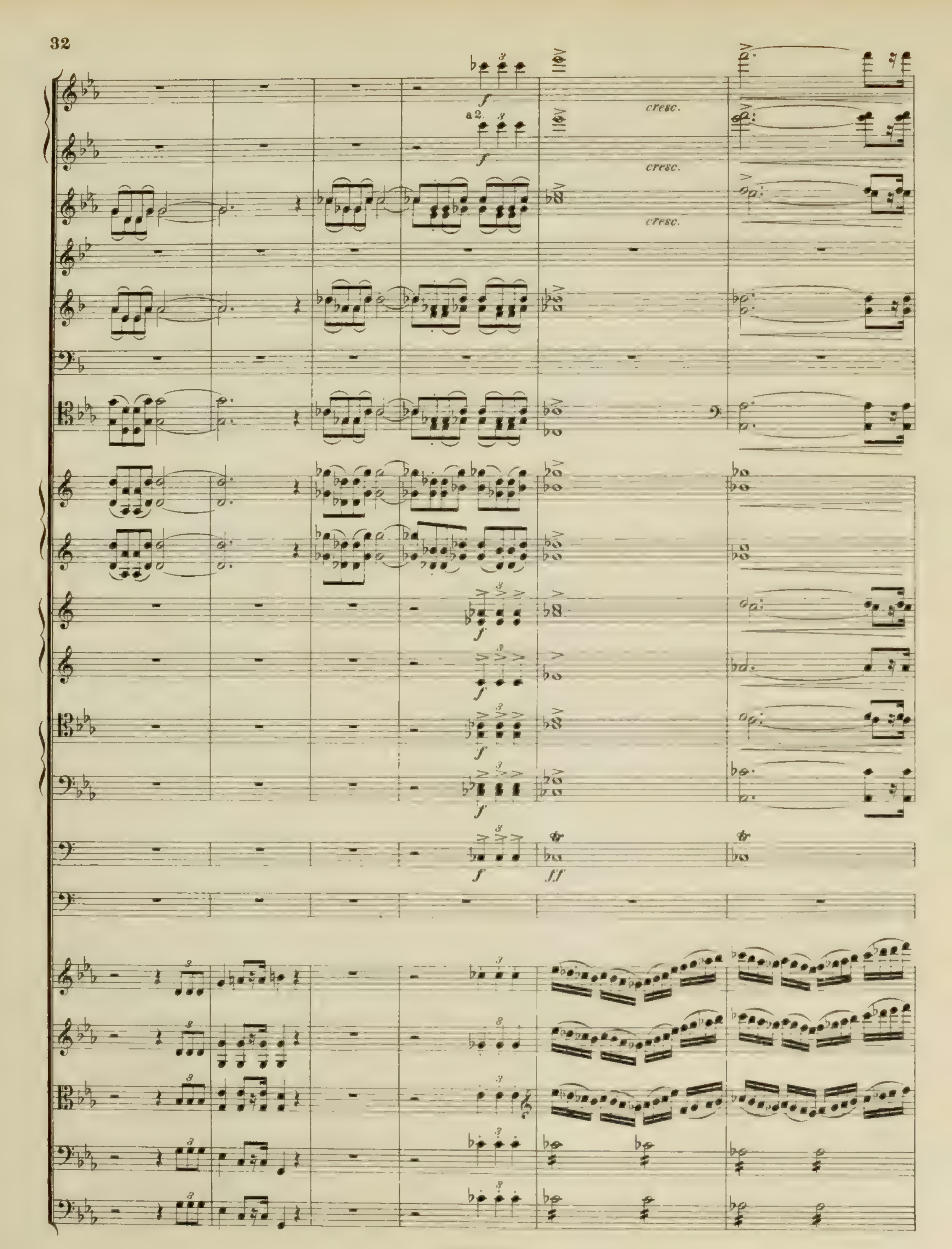
p

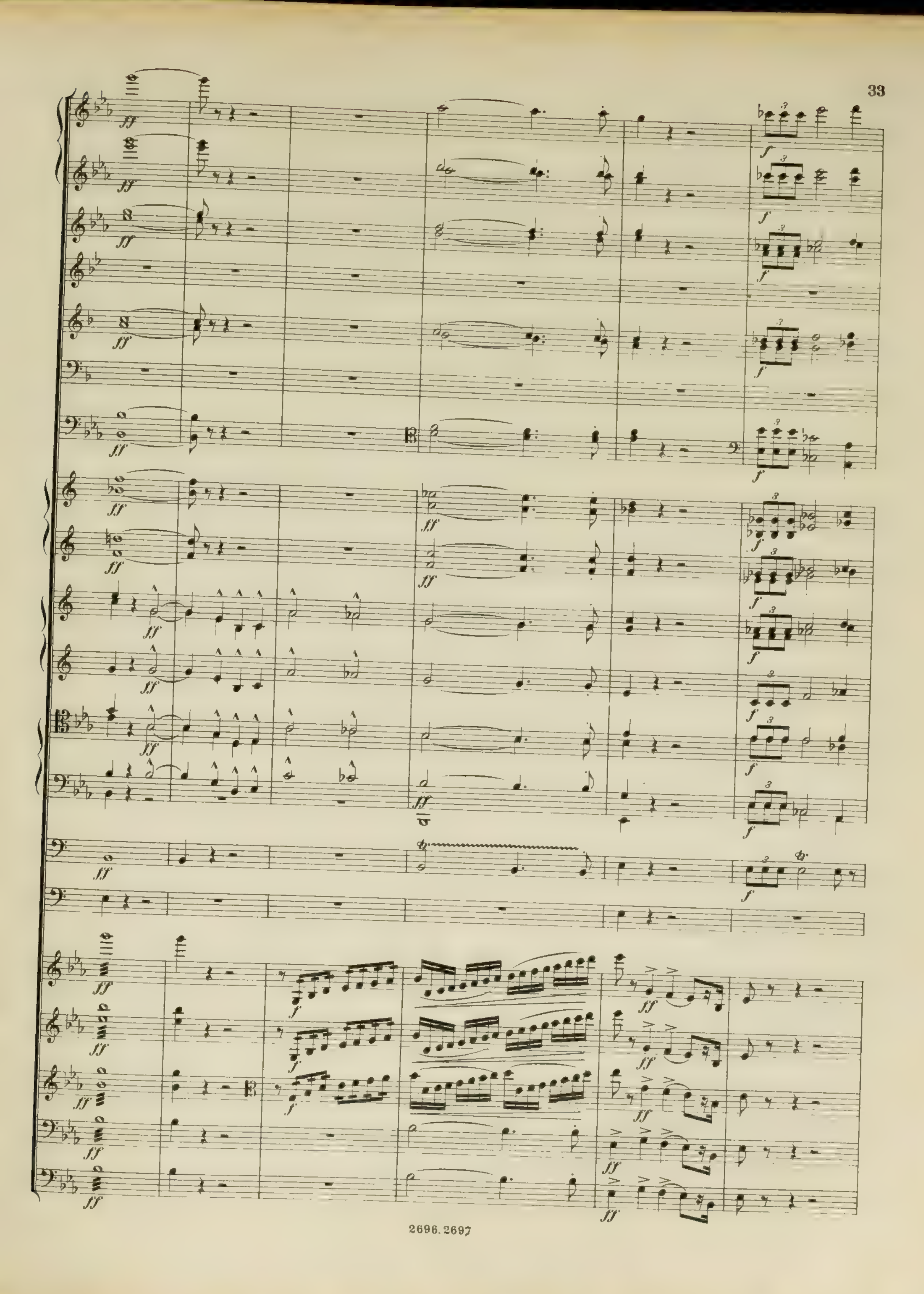
cresc.

p

cresc.


a 2.
a 2.
a 2.
cresc.
cresc.
cresc.
Tuba.
II.


a 2.
cresc.
cresc.
cresc.
f
f
f
f
f
f
ff



ff ff ff ff ff ff ff ff ff ff

p cresc. molto

sf

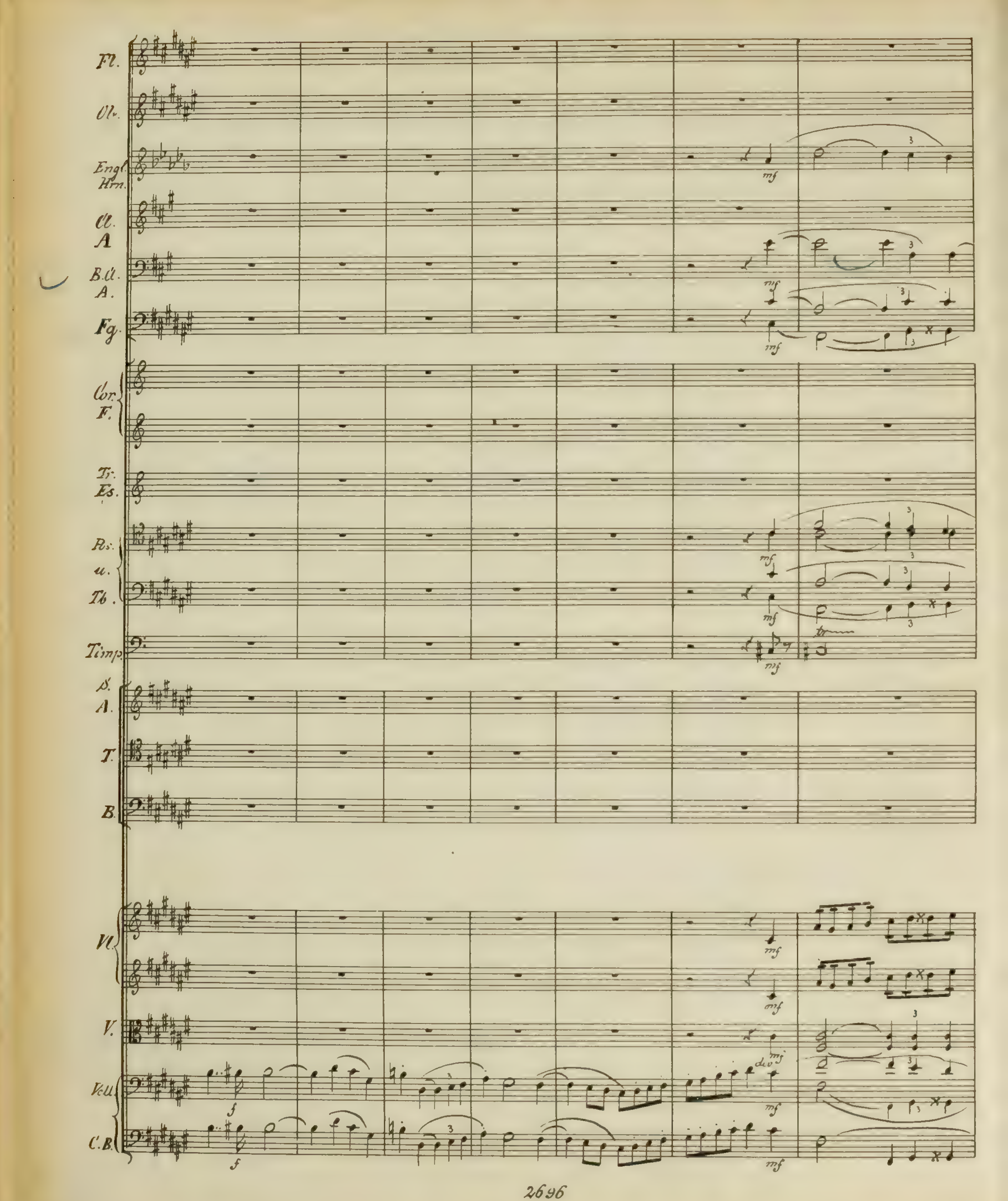
Erster Act.

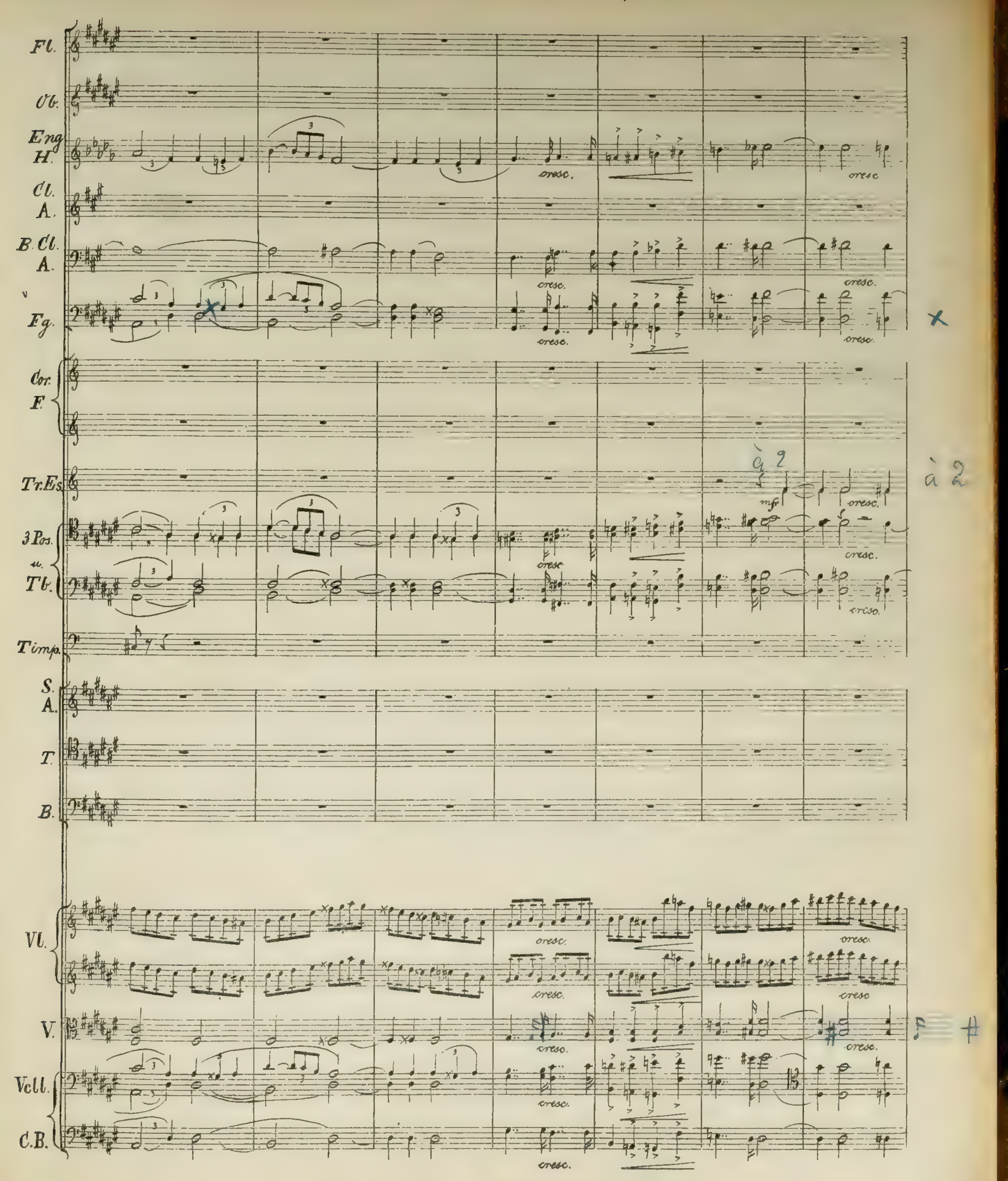
I. Scene. Im Hofe der königlichen Burg. Links vom Zuschauer aus eine breite Treppe, welche zu dem Portal des Schlosses führt. Rechts im Vordergrund ein Thronsessel. In der Mitte des Hintergrundes das offene Thor des Burghofes, durch welches alle im Lauf des Aktes hinzukommende Personen eintreten.
Beim Aufgehen des Vorhanges sieht man die Bühne erfüllt von Edlen, Bürgern und Bauern, Männer und Frauen, versammelt dem öffentlichen Gerichte beizuwohnen, welches der König halten wird.

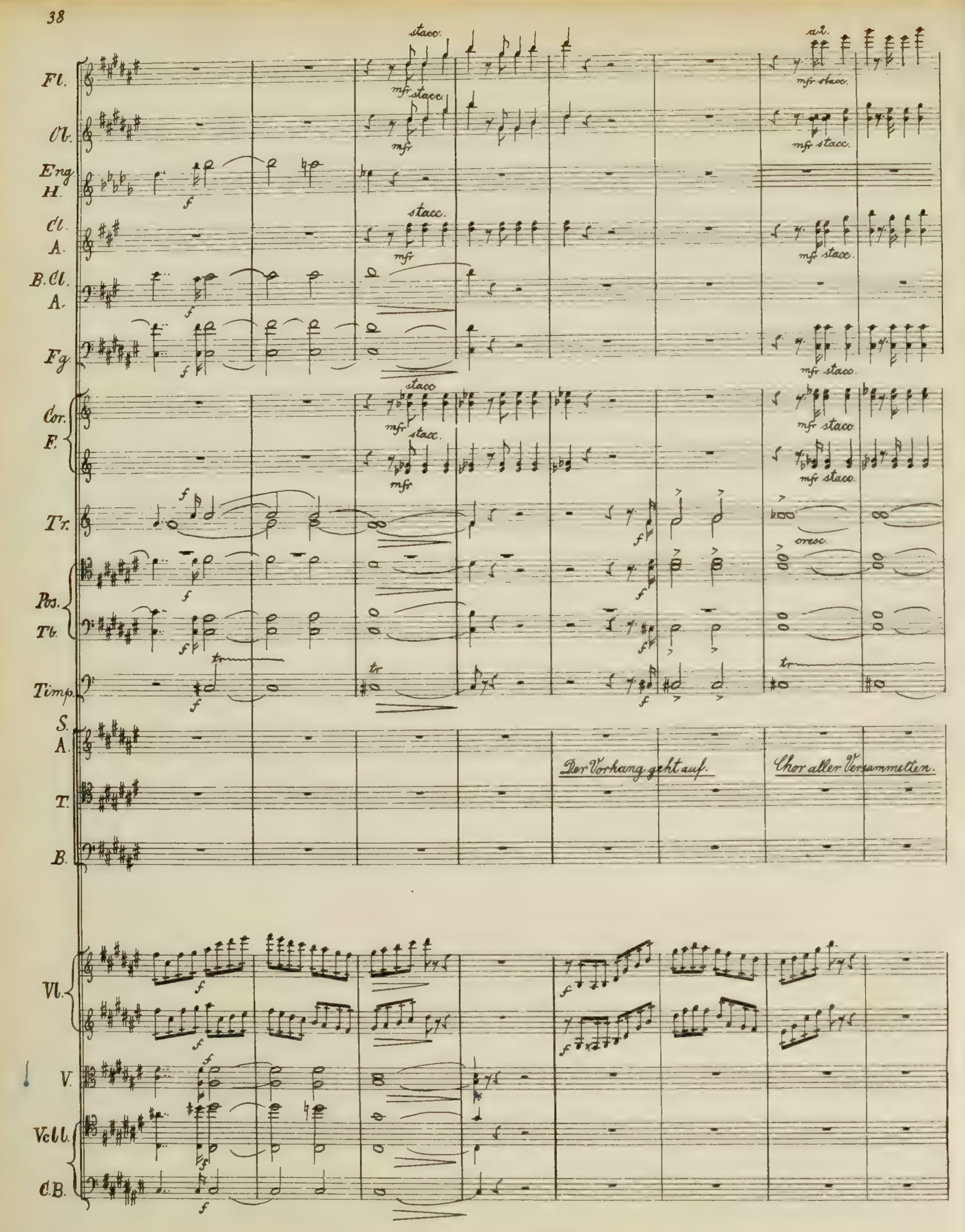
Allegro maestoso.

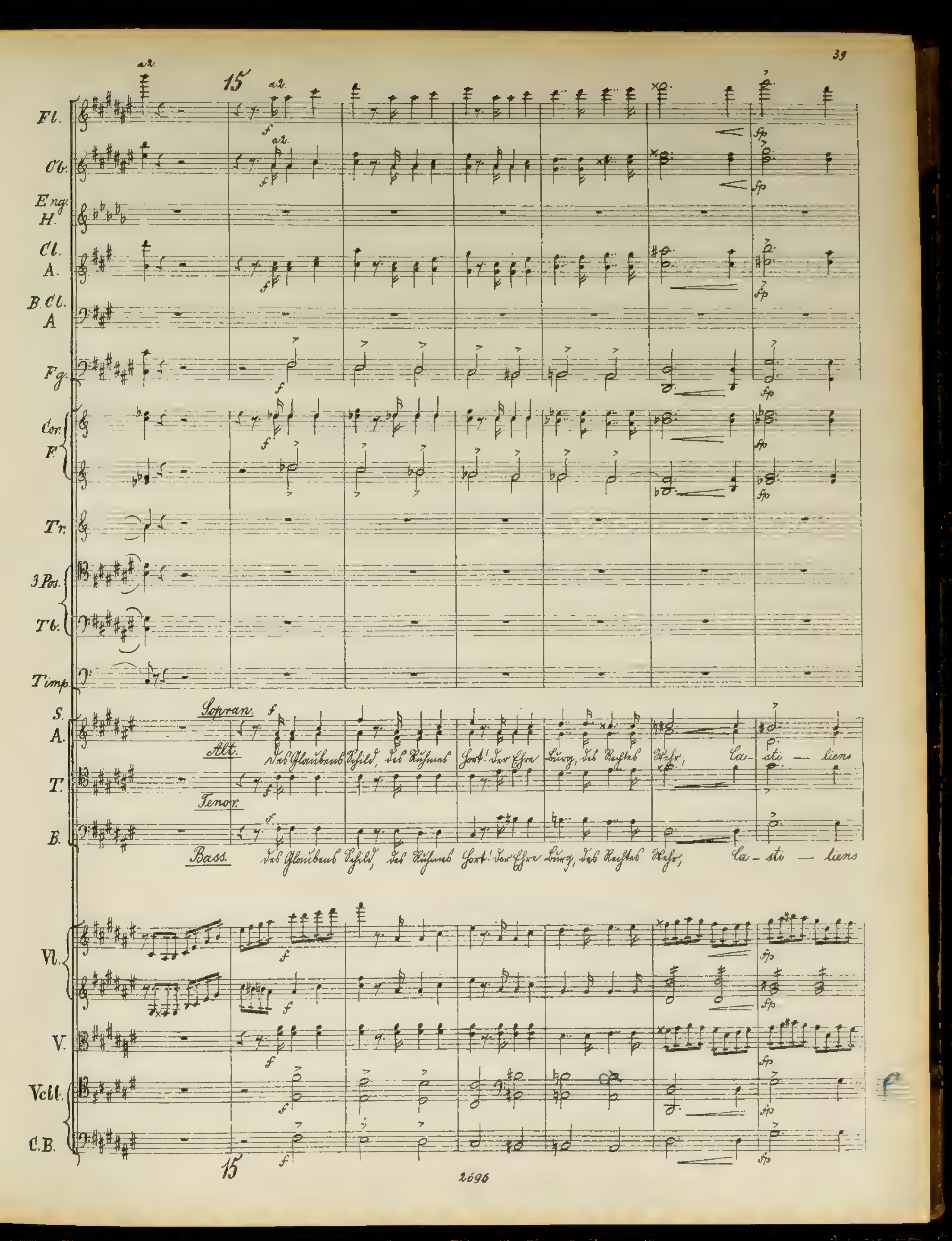
Flöten.
Oboi.
Engl. Horn.
Clarinetti in A.
Bass-Clar. in A.
Fagotti.
1. 2.
Corni in F.
3. 4.
Trombe in Es.
Tromboni 1 u. 2.
Trombone 3 u. Tuba.
Timpani in B. Cis.
Chor. Sopran. Alt.
Tenor.
Bass.
1.
Violini.
2.
Viola.
Violoncello. mit Ausdruck. mf cresc.
Contrabasso. mit Ausdruck. mf cresc.

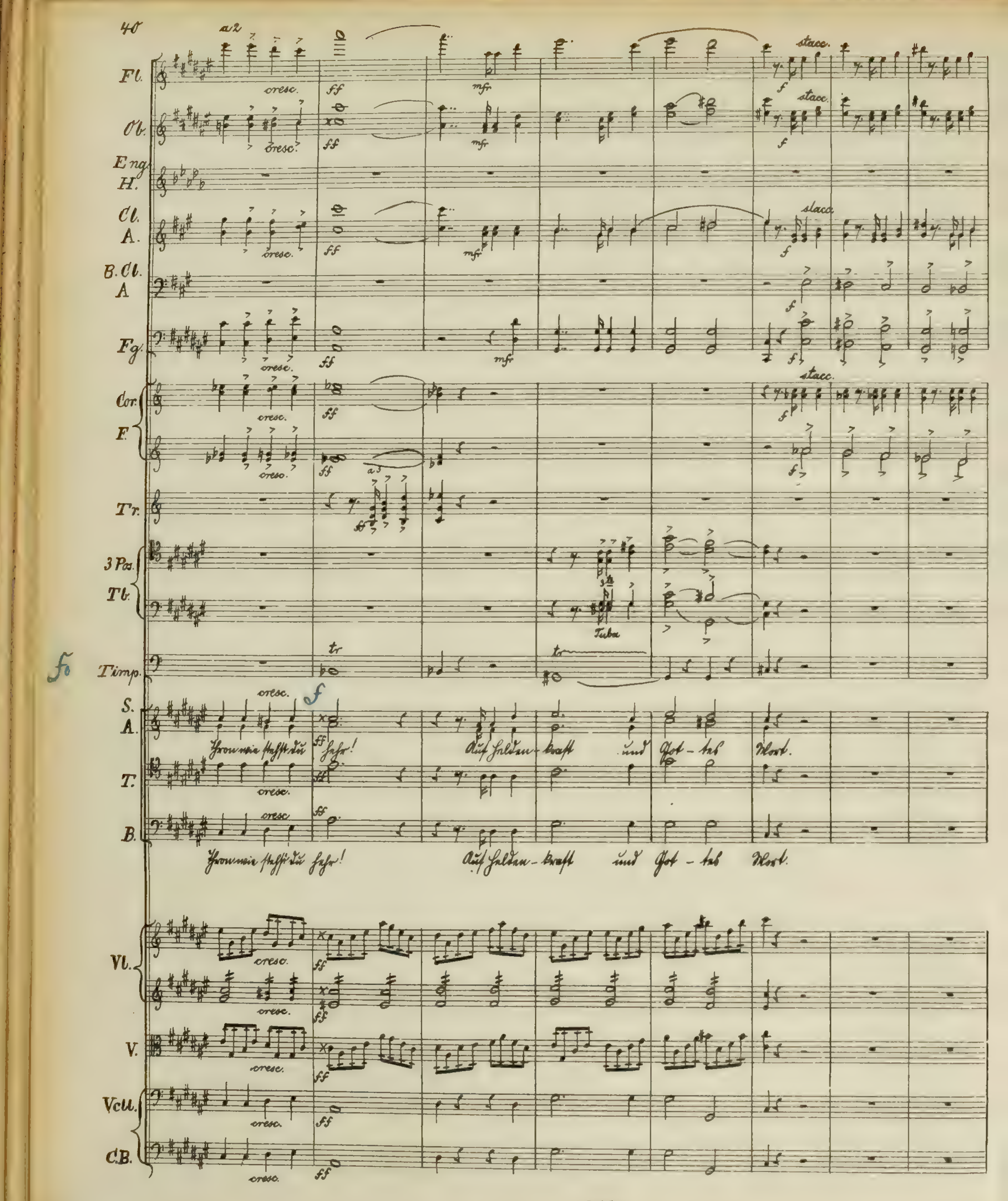
Allegro maestoso.

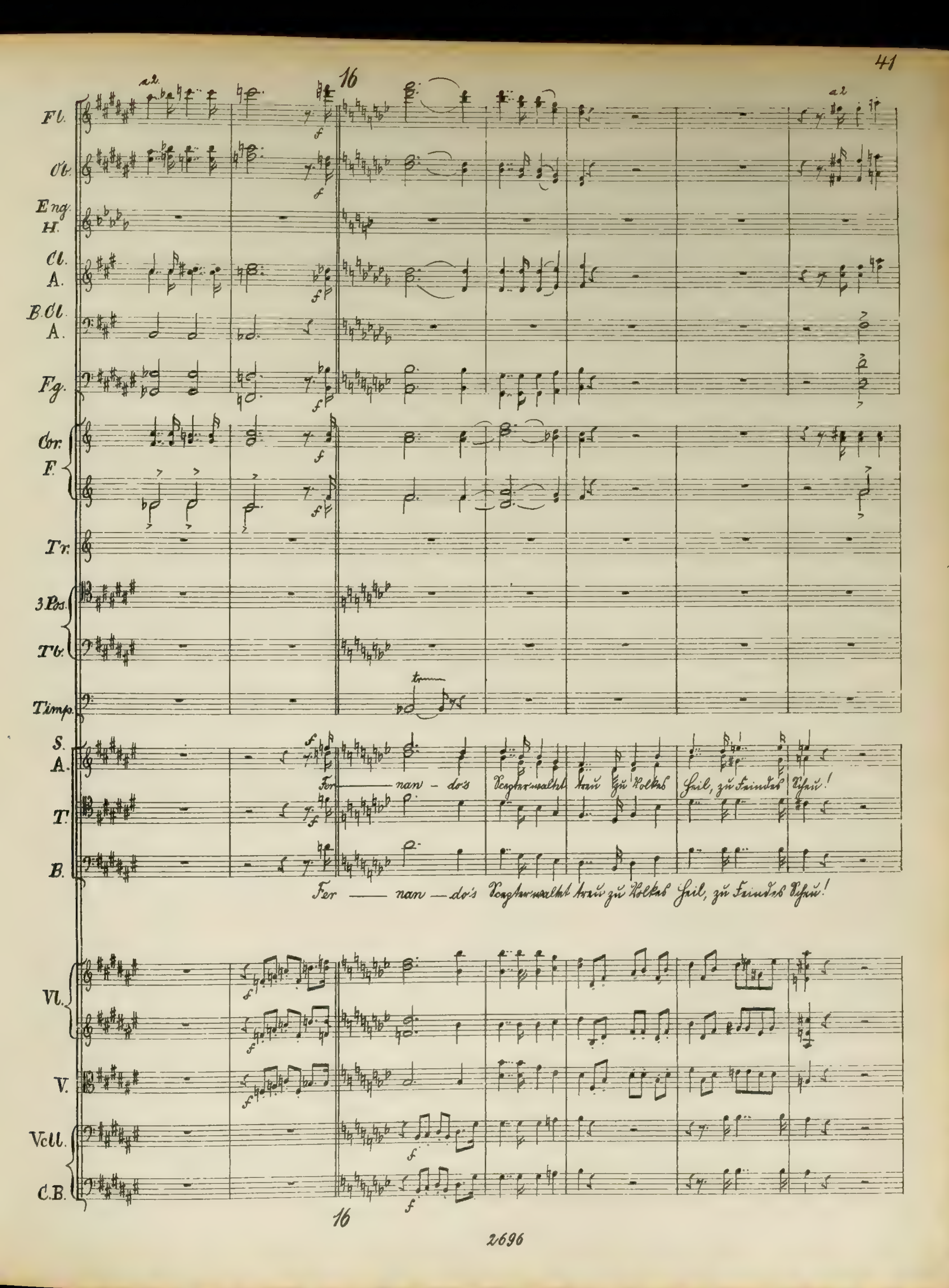

Fl.
Ob.
Engl. Hrn.
Cl. A
B.Cl. A.
Fg.
Cor. F.
Tr. Es.
Pos. u. Tb.
Timp.
S. A.
T.
B.
Vl.
V.
Vcll.
C.B.
div.
trem
mf
f

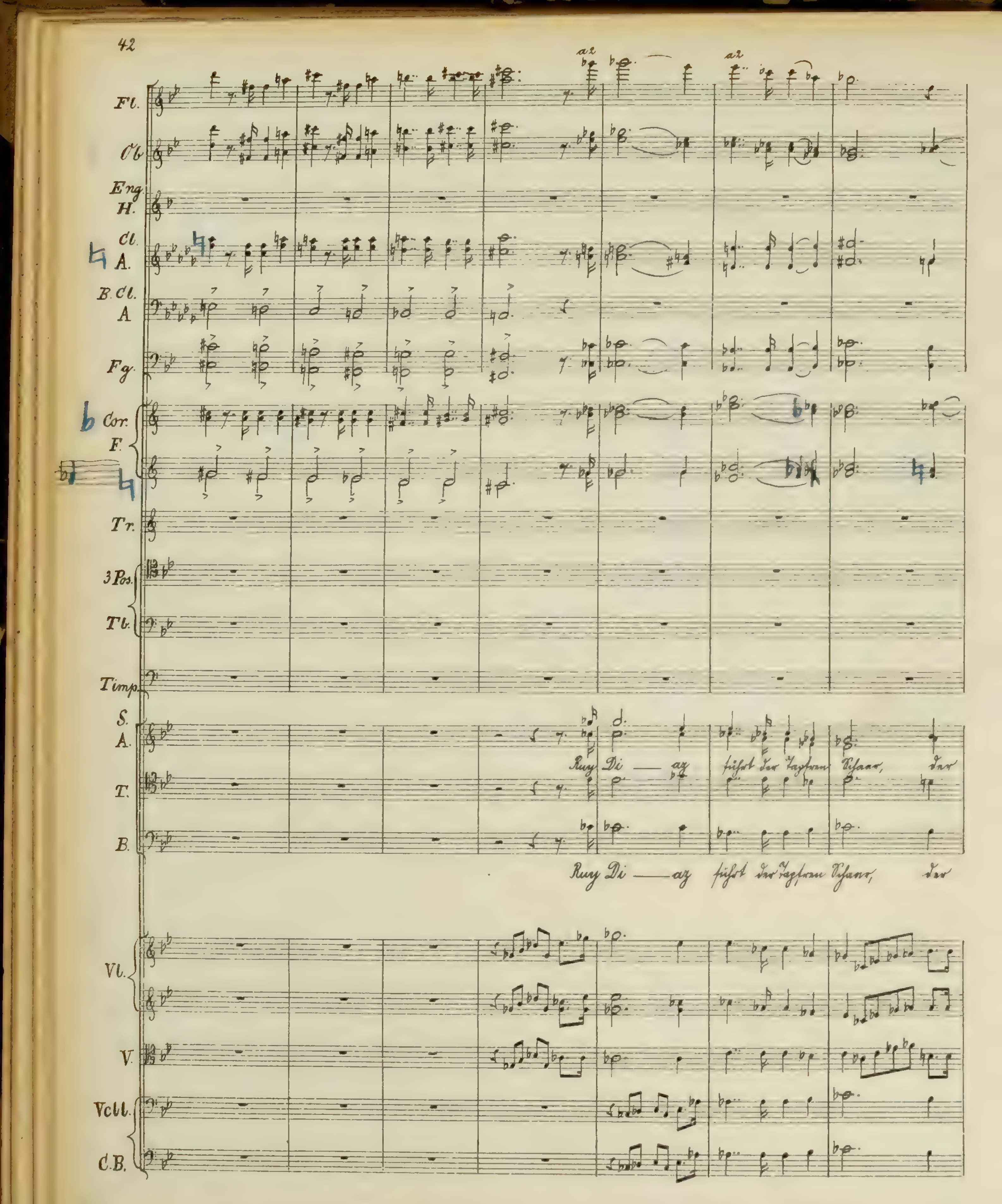

Fl.
Ob.
Eng. H.
Cl. A.
B. Cl. A.
Fg.
Cor. F.
Tr. Es.
3 Pos. u. Tb.
Timp.
S. A.
T.
B.
Vl.
V.
Vcll.
C. B.
cresc.
mf
à 2

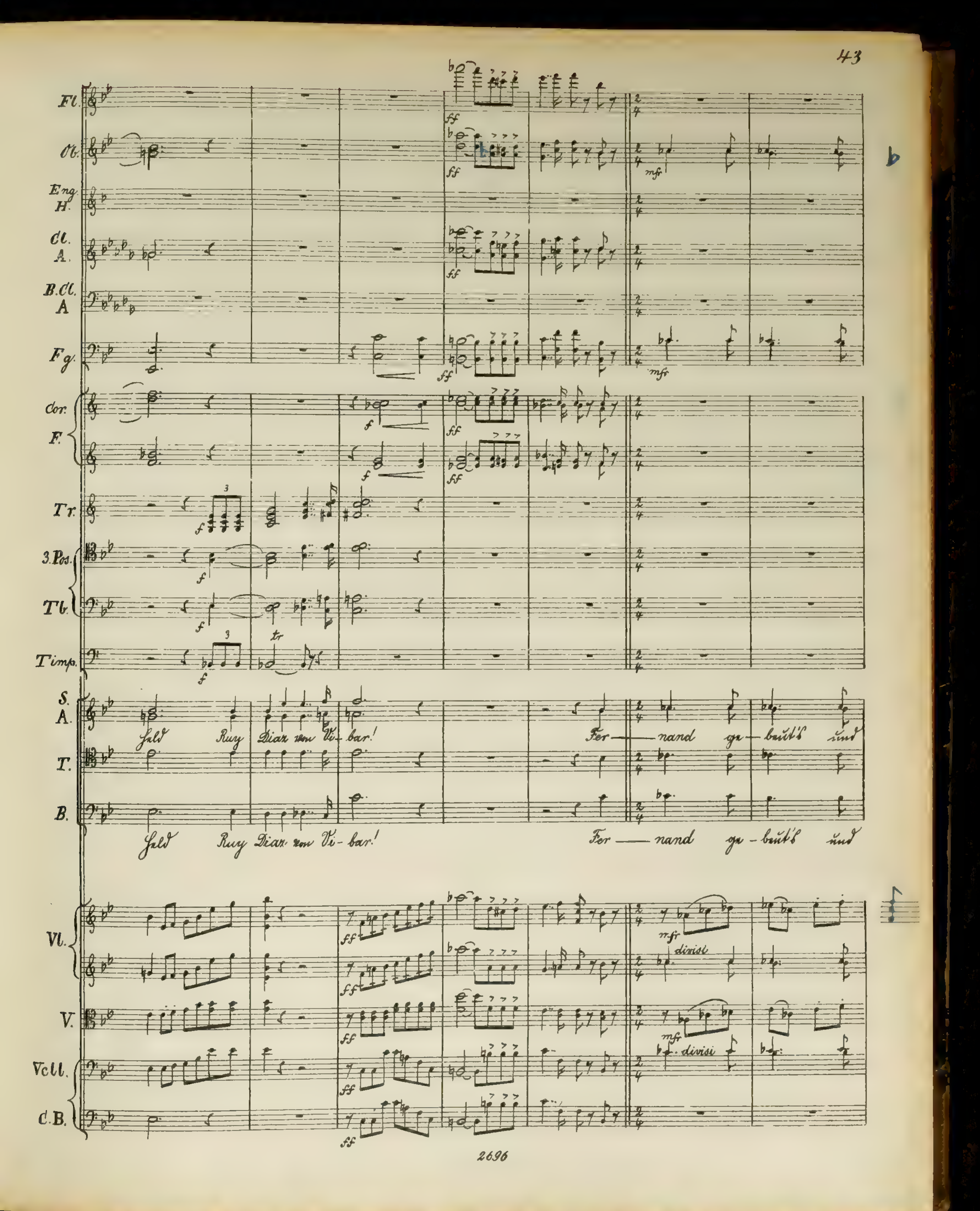

Fl.
Ob.
Eng. H.
Cl. A.
B.Cl. A.
Fg.
Cor. F.
Tr.
Pos. Tb.
Timp.
S. A.
T.
B.
Vl.
V.
Vcll.
C.B.
stacc.
mfr
f
a2.
cresc.
tr
Der Vorhang geht auf.
Chor aller Versammelten.

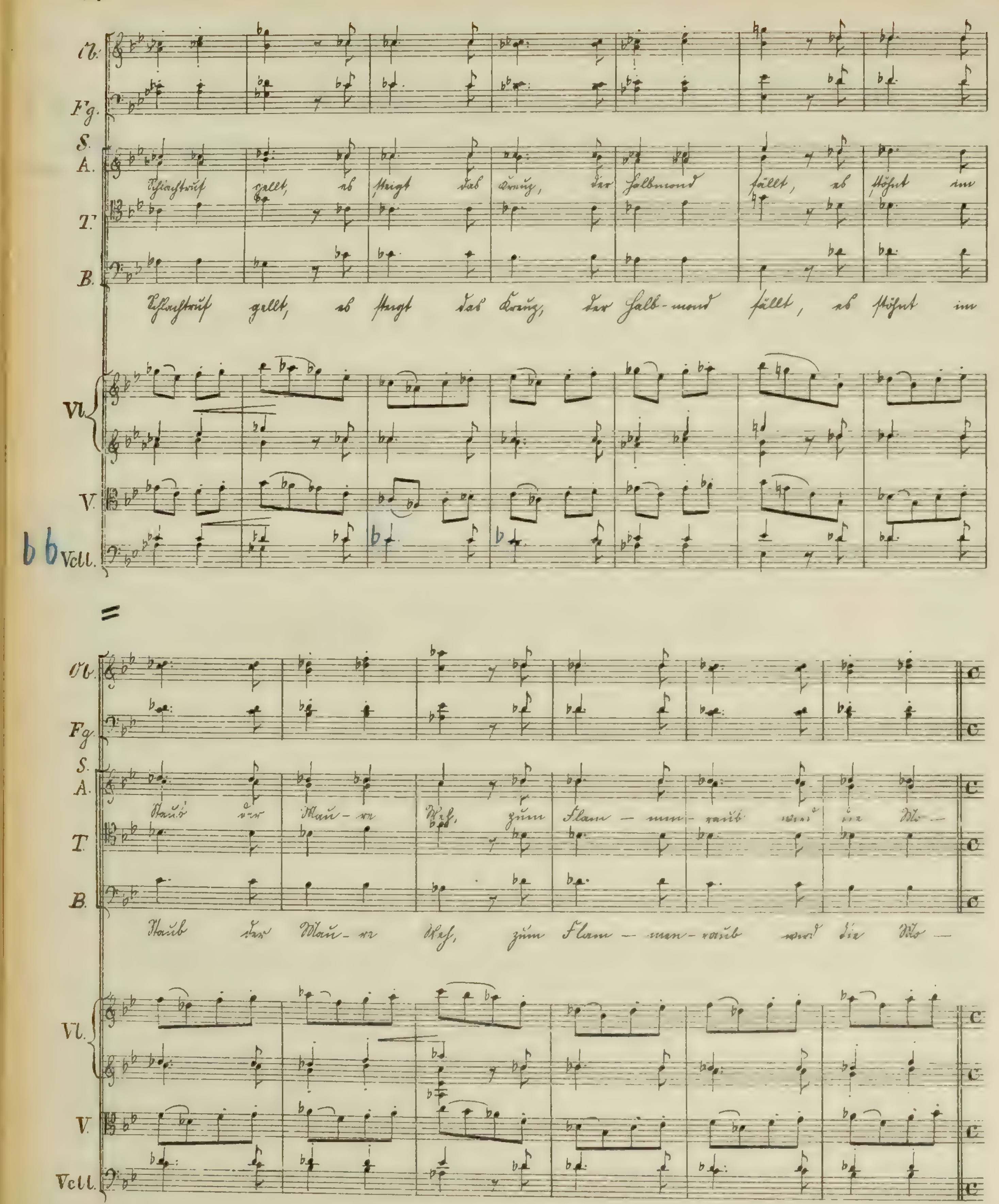

39
15
a2.
Fl.
Ob.
Eng. H.
Cl. A.
B. Cl. A
Fg.
Cor. F
Tr.
3 Pos.
Tb.
Timp.
S. A.
T.
B.
Sopran.
Alt.
Tenor.
Bass.
Des Glaubens Schild, des Ruhmes Hort! Der Ehre Burg, des Rechtes Wehr, Ca - sti - liens
Vl.
V.
Vcll.
C.B.
2696

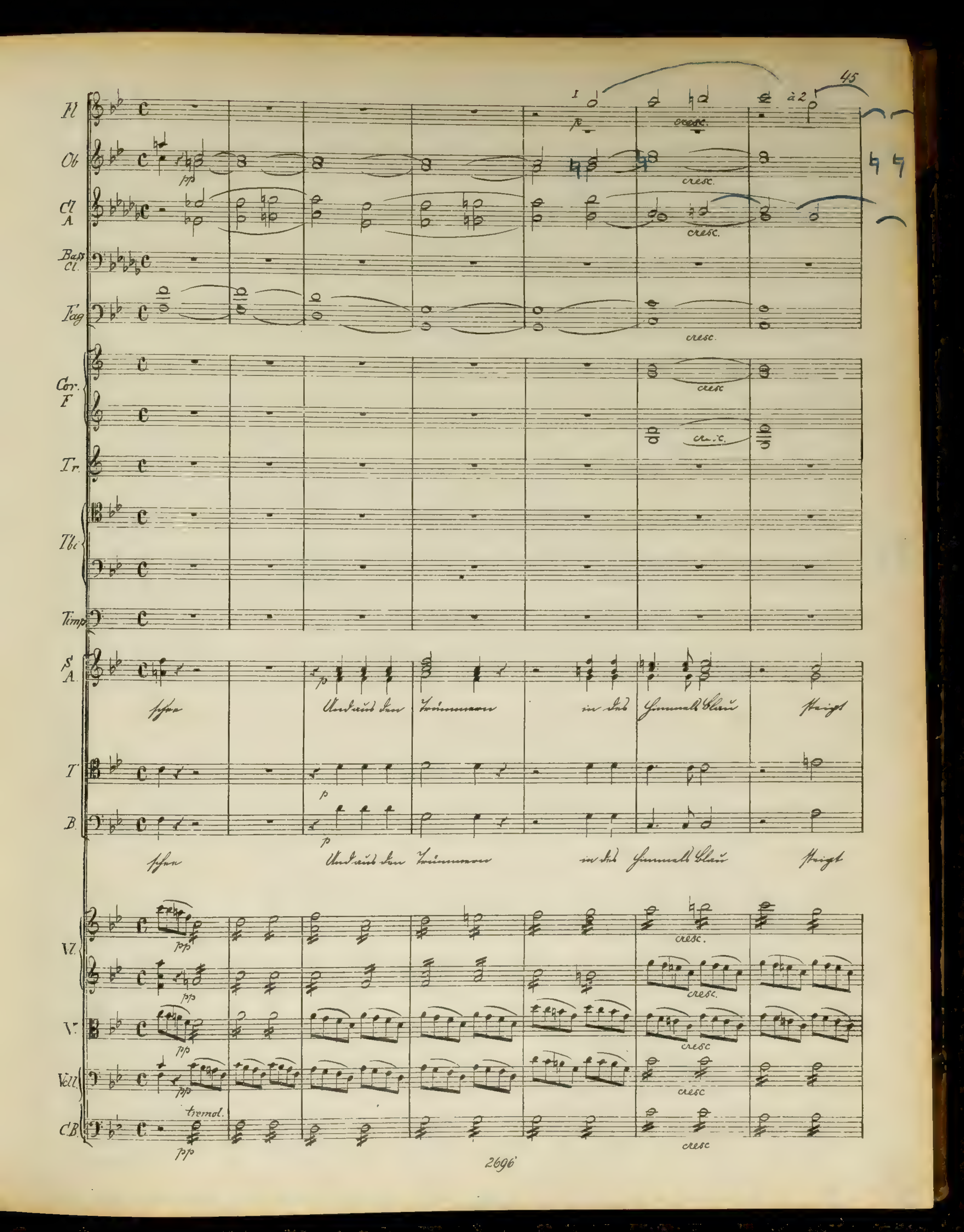

a2
Fl.
cresc.
ff
mfr
stacc.
Ob.
Eng. H.
Cl. A.
B. Cl. A
Fg.
Cor. F.
a3
Tr.
3 Pos.
Tb.
Tuba
Timp.
S. A.
T.
B.
Auf Helden-kraft und Got-tes Wort.
Vl.
V.
Vcll.
C.B.
2696


16
Fl.
Ob.
Eng. H.
Cl. A.
B.Cl. A.
Fg.
Cor. F.
Tr.
3 Pos.
Tb.
Timp.
S.
A.
T.
B.
Fer — nan — do's
zu Volkes Heil, zu Feindes
Vl.
V.
Vcll.
C.B.
16

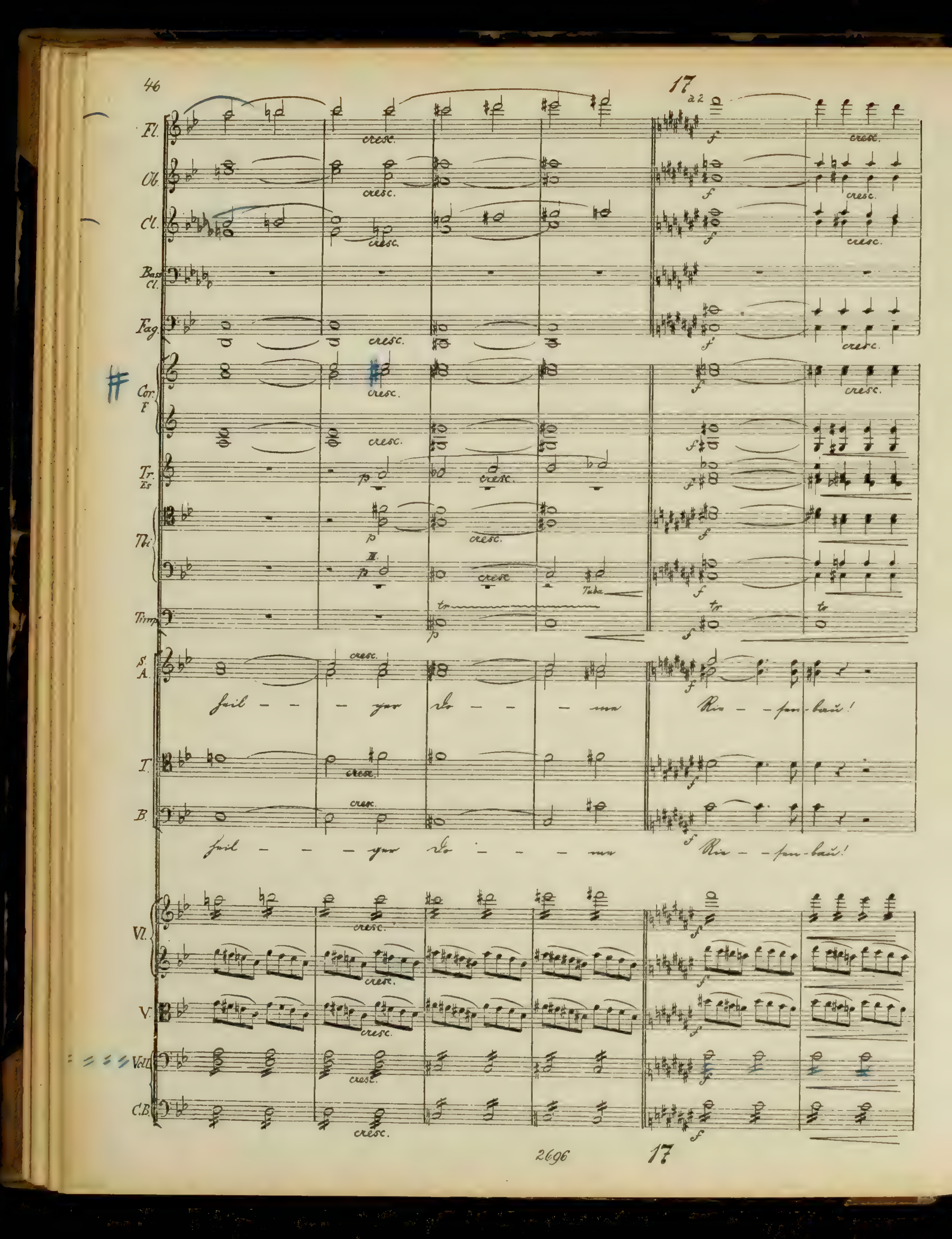

Fl.
Ob.
Eng. H.
Cl. A.
B. Cl. A.
Fg.
Cor. F.
Tr.
3 Pos.
Tb.
Timp.
S.
A.
T.
B.
Ruy Di — az führt der Tapfern Schaar, der
Vl.
V.
Vcll.
C.B.
a2

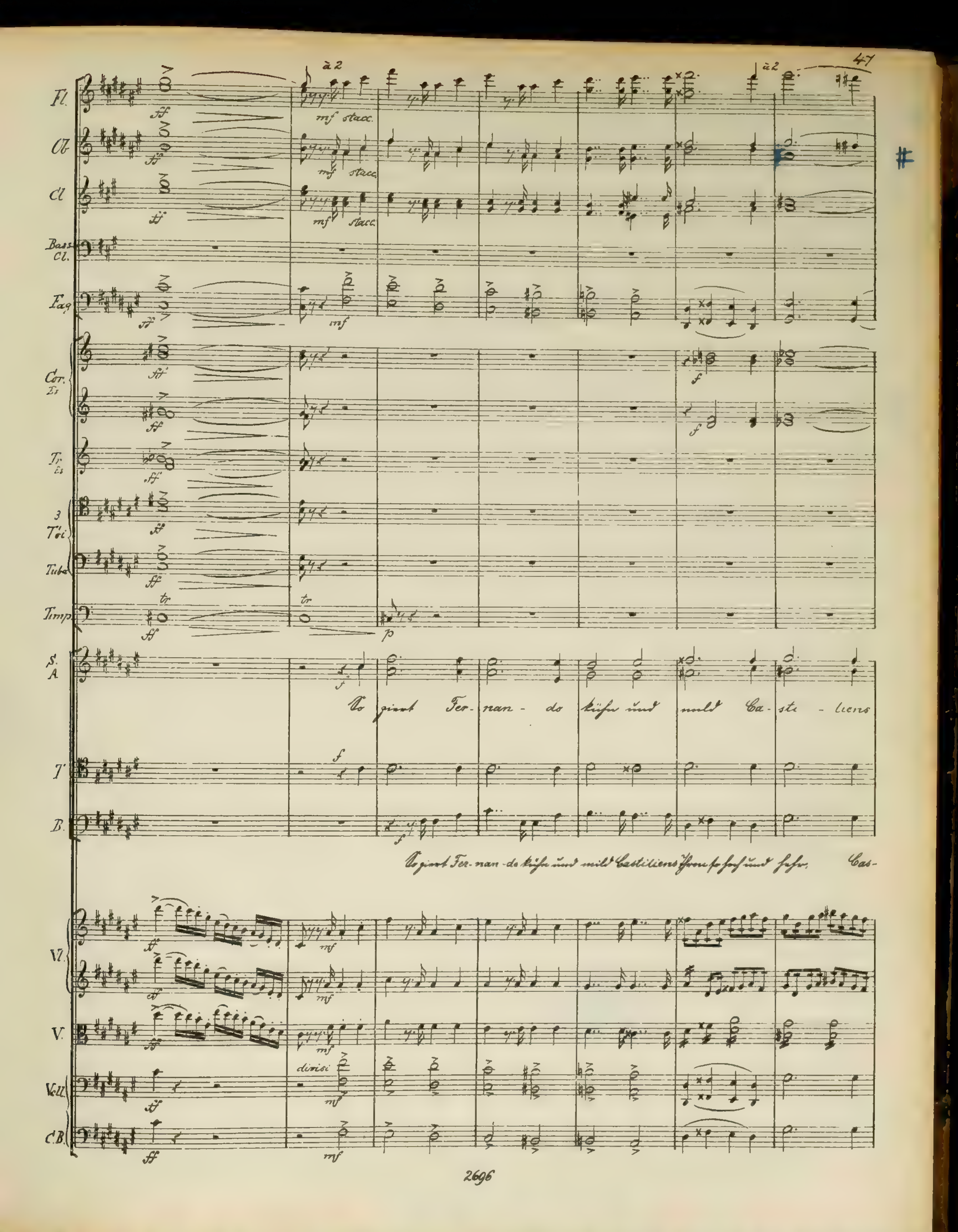

43
Fl.
Ob.
Eng. H.
Cl. A.
B.Cl. A
Fg.
Cor. F.
Tr.
3. Pos.
Tb.
Timp.
S. A.
Held Ruy Diaz von Vi - bar!
Fer — nand ge - beut's und
T.
B.
Held Ruy Diaz von Vi - bar!
Fer — nand ge - beut's und
Vl.
V.
Vcll.
C.B.
divisi
2696

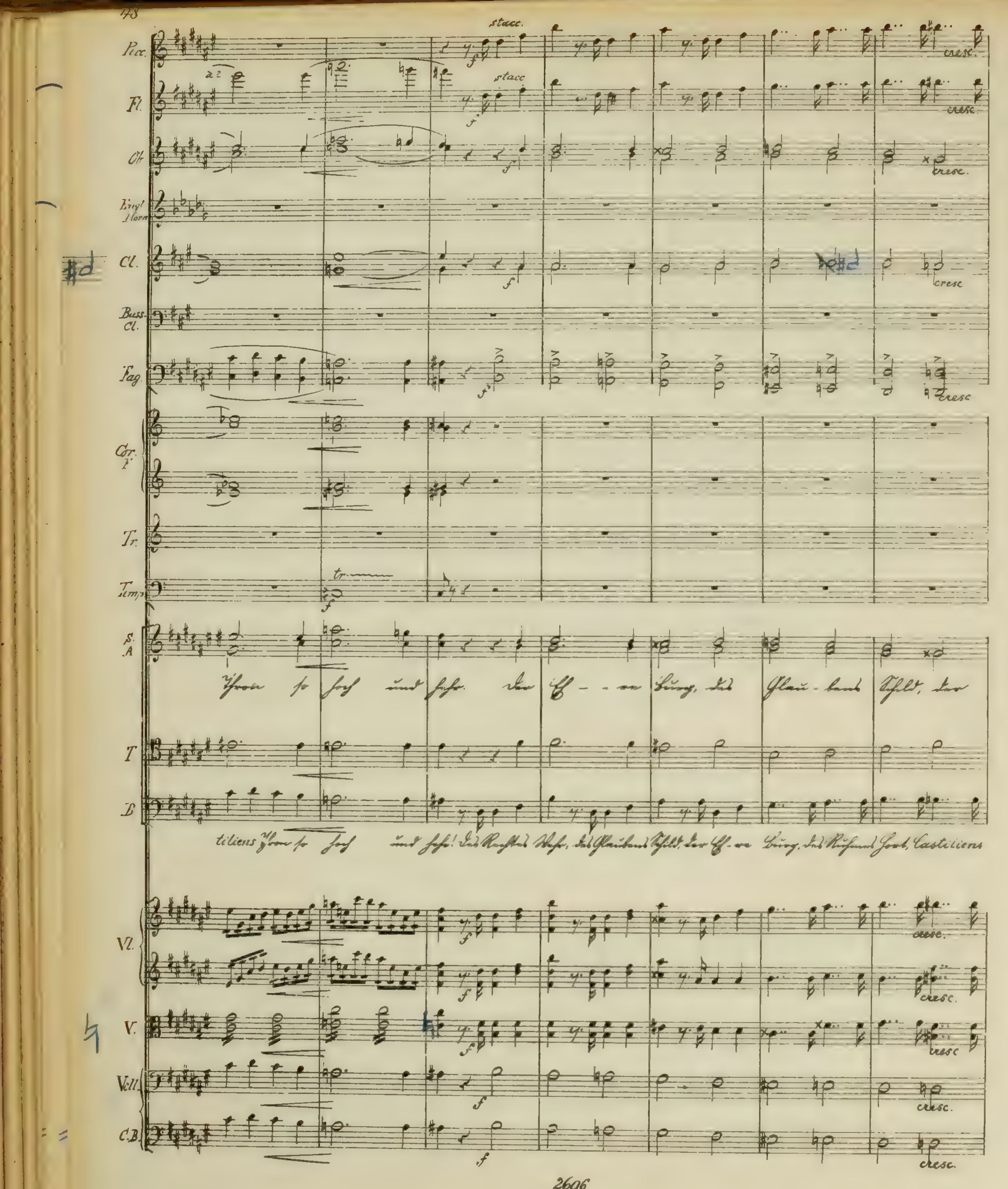

Ob.
Fg.
S.
A.
T.
B.
Schlachtruf gellt, es steigt das Kreuz, der Halb-mond fällt, es stürzt im
Vl.
V.
Vcll.
Ob.
Fg.
S.
A.
T.
B.
Staub der Mau-er Wall, zum Flam – men-raub wird die Mo –
Vl.
V.
Vcll.

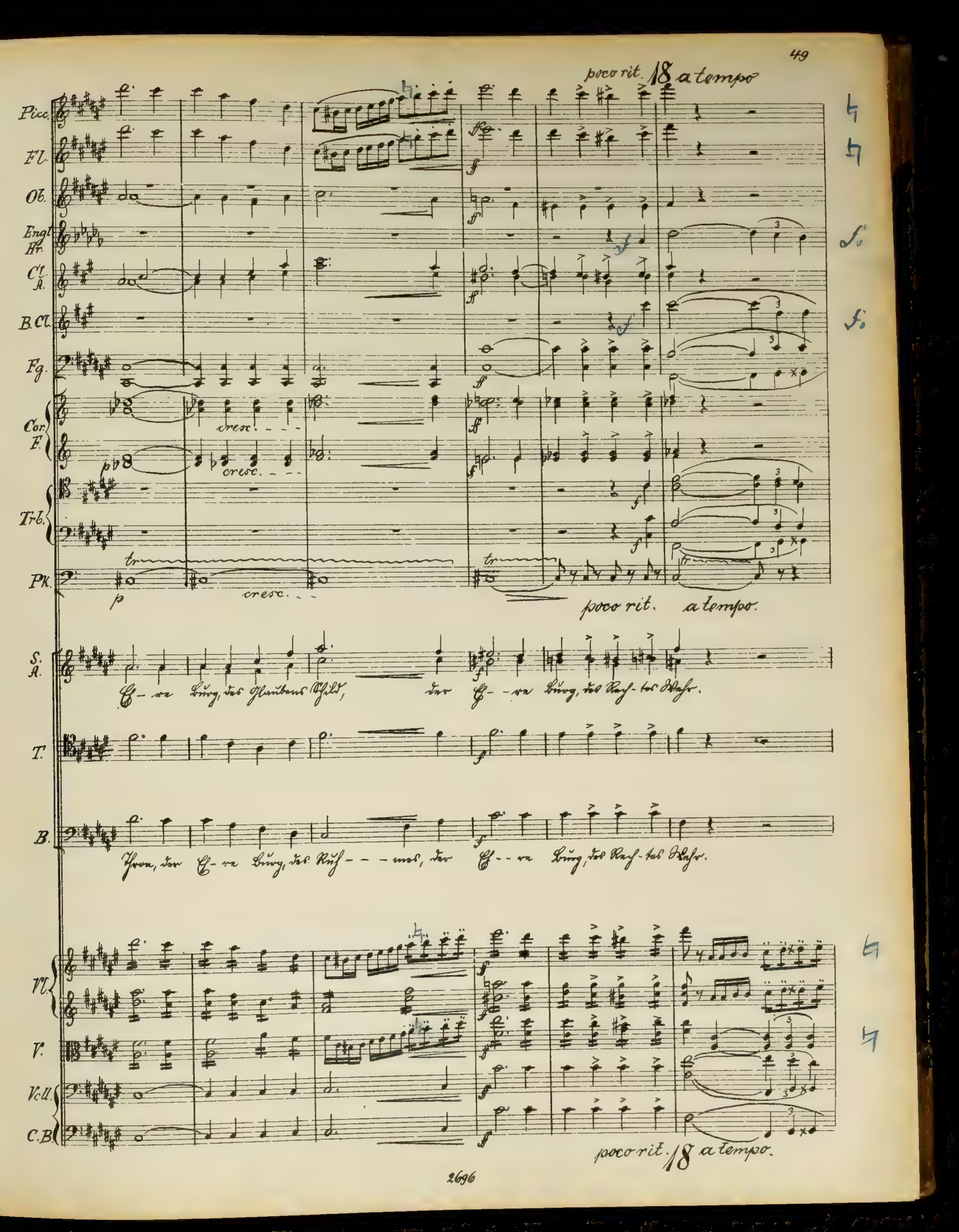


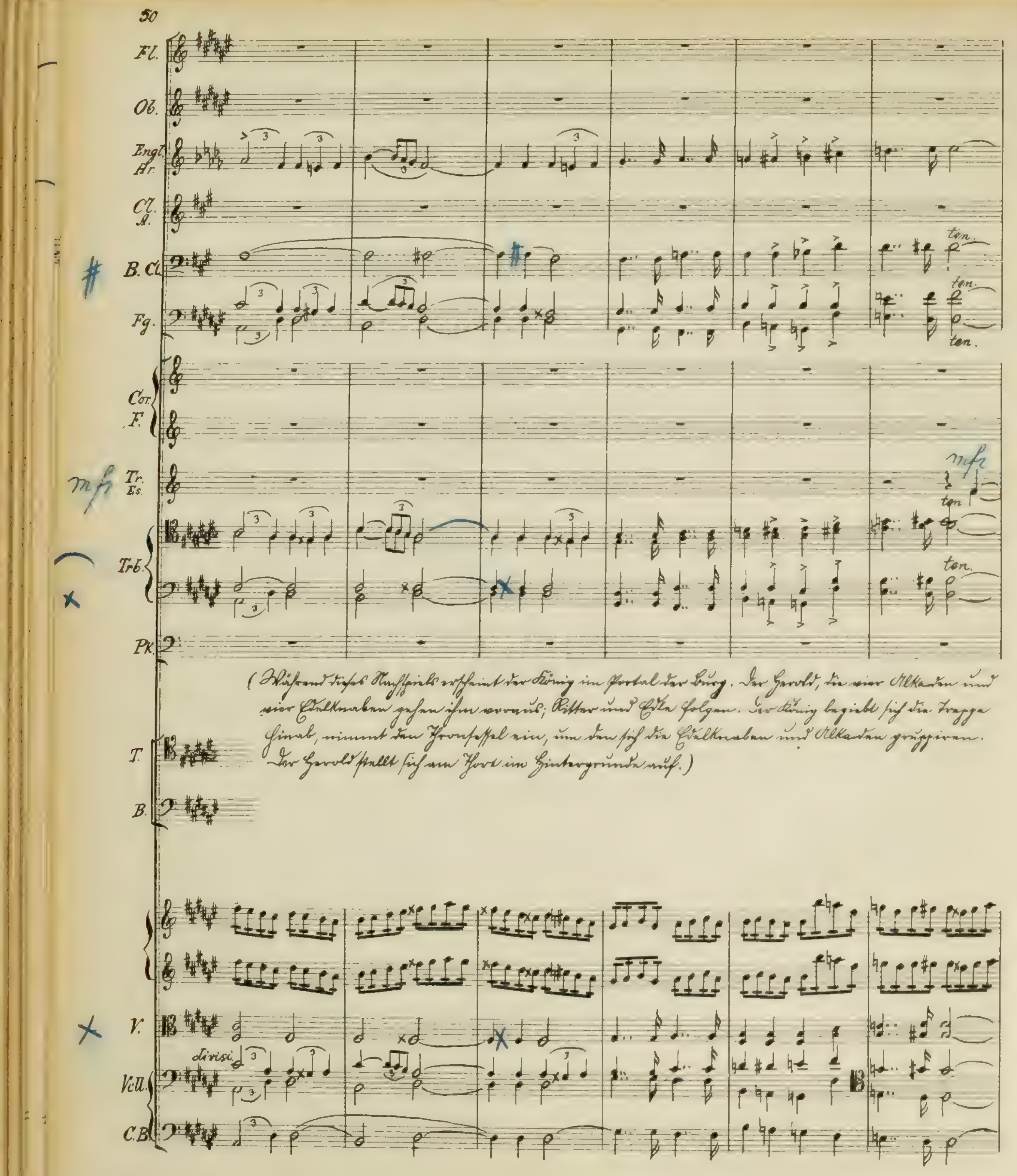
Fl
Ob
Cl A
Bass Cl.
Fag
Cor. F
Tr.
Tbi
Timp
S A
T
B
Vl.
V.
Vell
CB.
pp
cresc.
à 2
tremol.

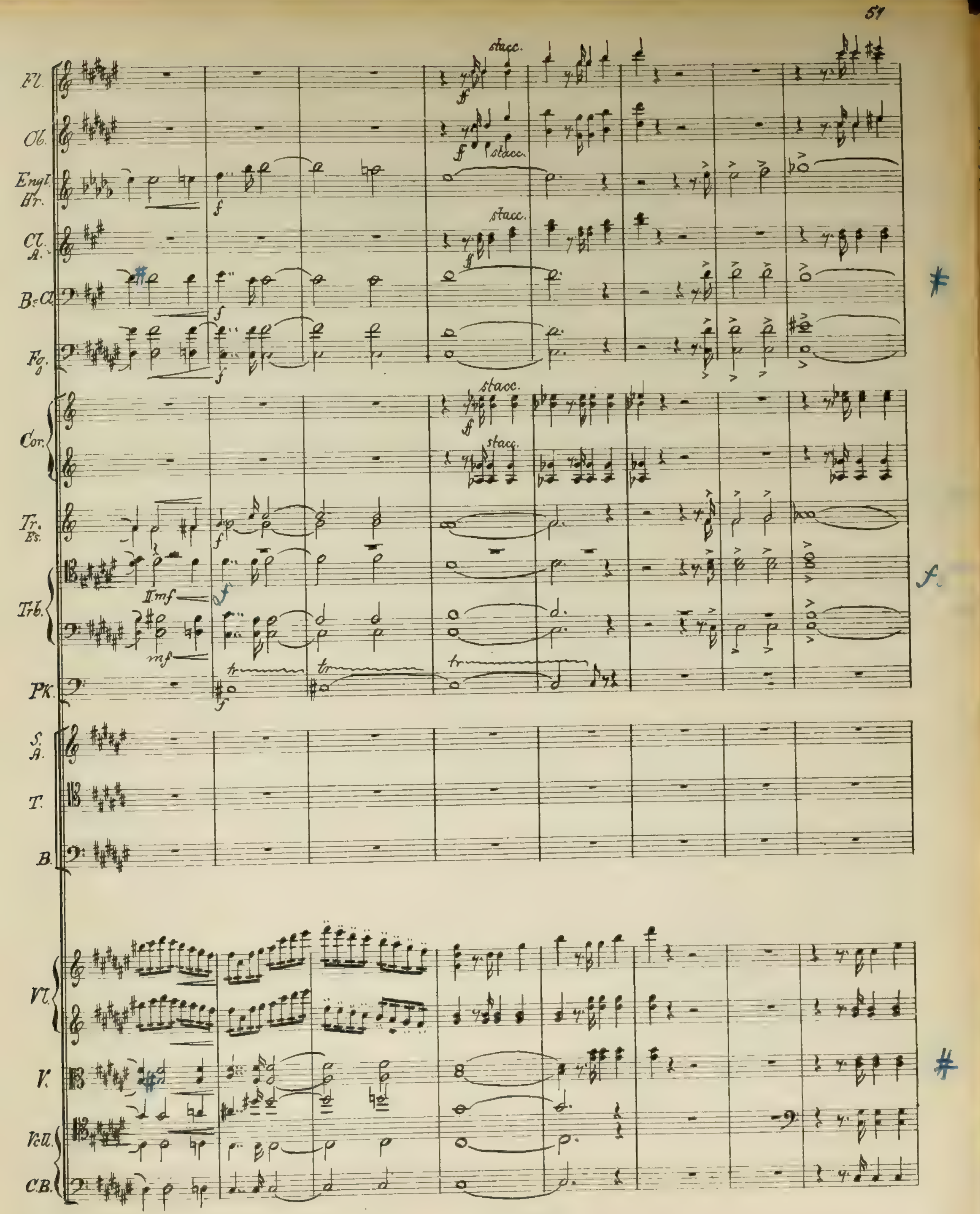

46
17
Fl.
Ob.
Cl.
Bass Cl.
Fag.
Cor. F
Tr. Es
Tbi
Tuba
Timp
S. A.
T.
B.
Vl.
V.
Vcll
C.B.
cresc.
2696
17

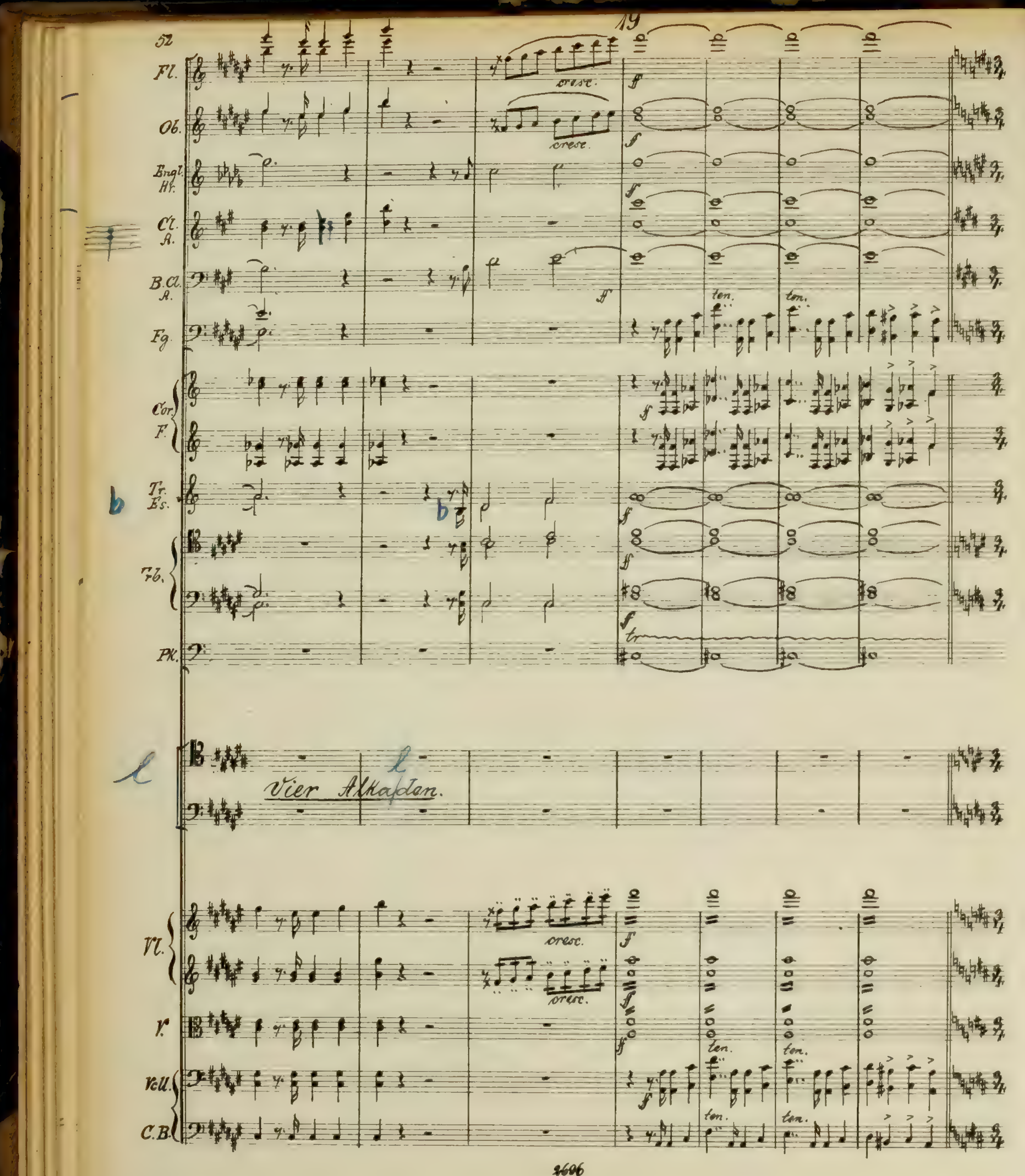

Fl.
Ob.
Cl.
Bass Cl.
Fag.
Cor. Es
Tr. Es
3 T'ni
Tuba
Timp.
S. A.
T.
B.
Vl.
V.
Vcll.
C.B.
à 2
mf stacc.
divisi

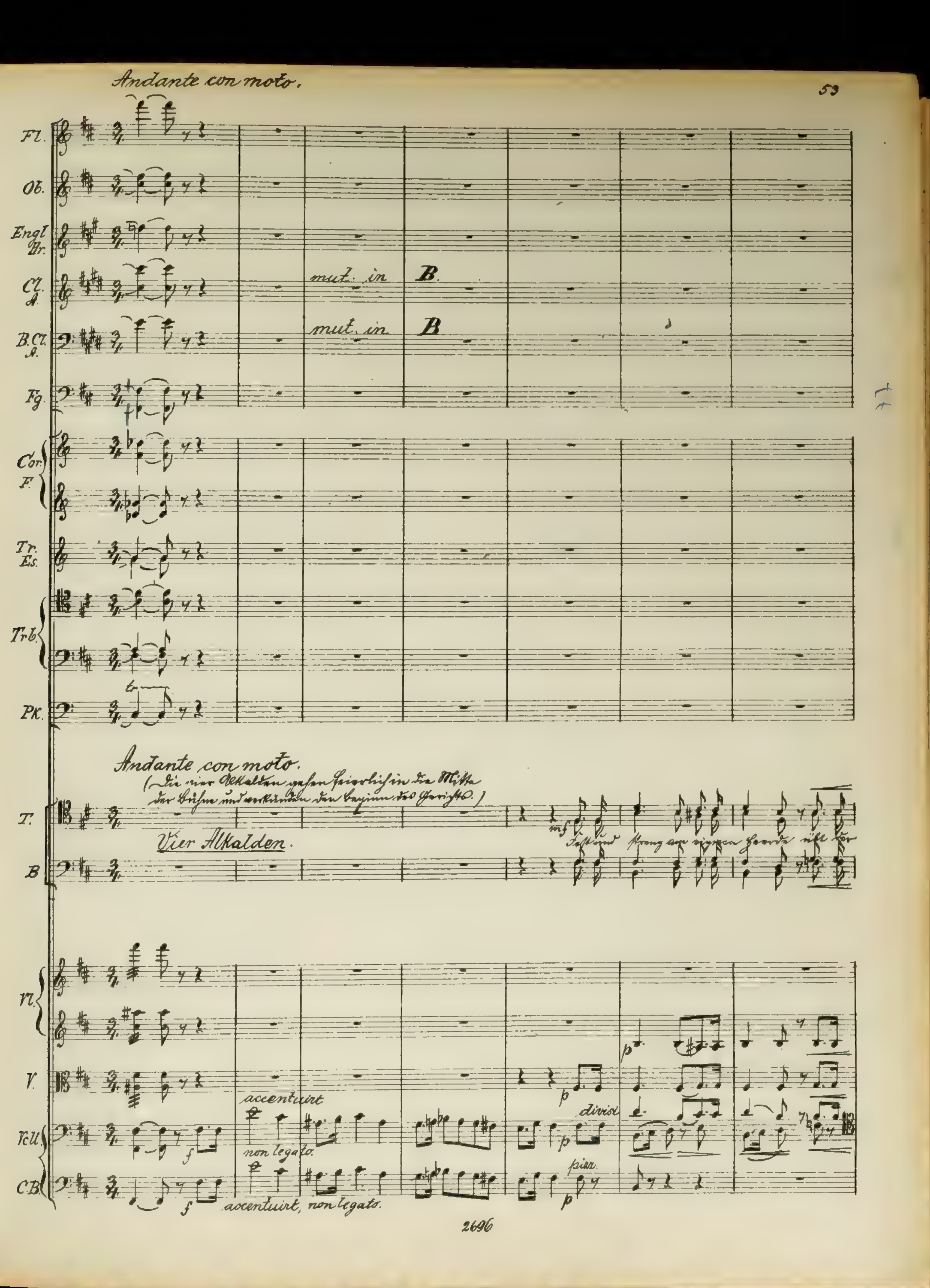

Picc.
stacc.
cresc.
Fl.
a 2
Ob.
Engl. Horn
Cl.
Bass-Cl.
Fag.
Cor. F
Tr.
Timp.
tr
S. A
T
B
tiliens
Castiliens
Vl.
V.
Vcll.
C.B.
f

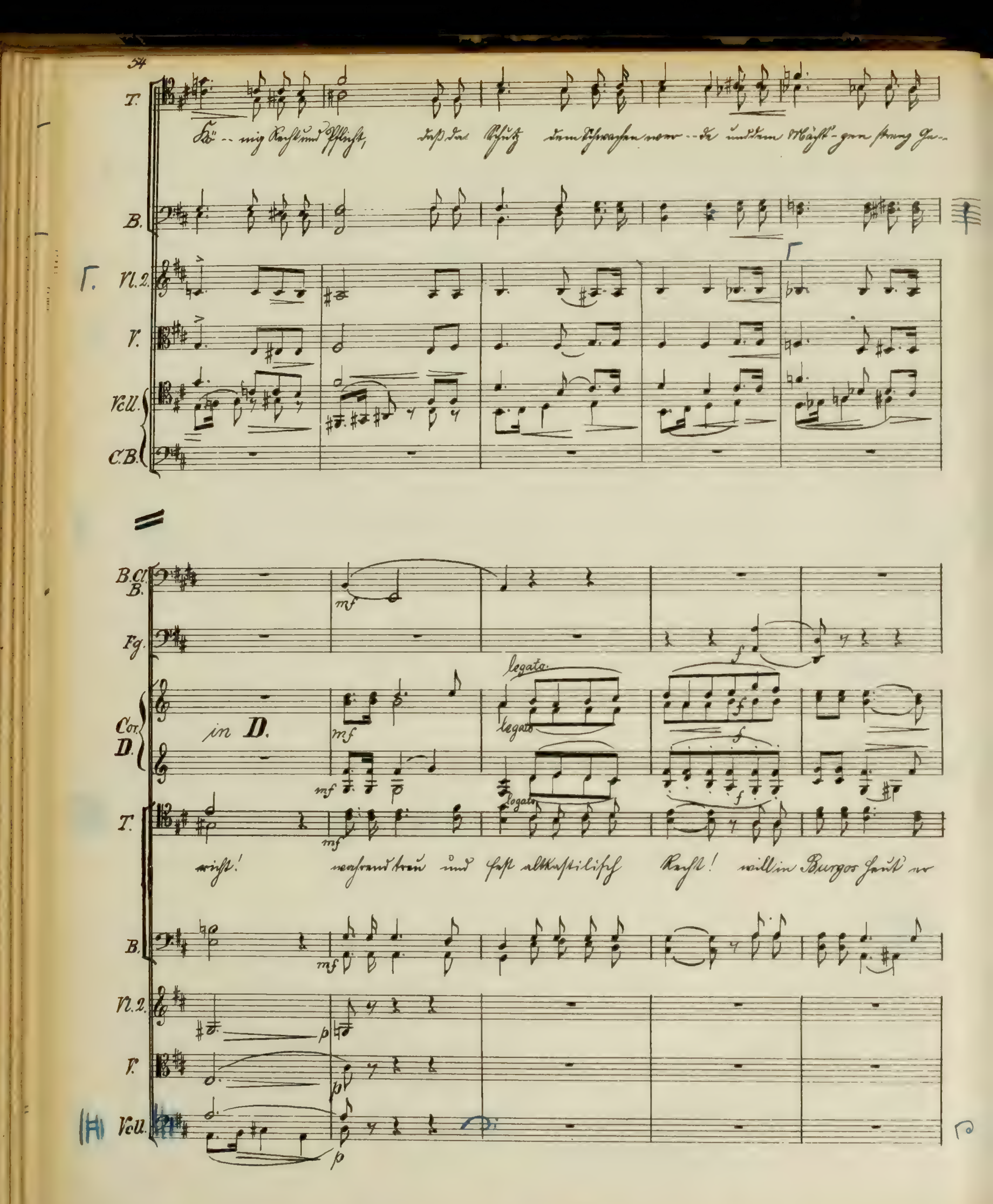

49
poco rit. 18 a tempo
Picc.
Fl.
Ob.
Engl. Hr.
Cl. A.
B. Cl.
Fg.
Cor. F.
cresc.
Trb.
Pk.
p
cresc.
poco rit. a tempo.
S. A.
T.
B.
Vl.
V.
Vcll.
C.B.
poco rit. 18 a tempo.
2696

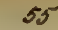

Fl.
Ob.
Engl. Hr.
Cl. A.
B. Cl.
Fg.
Cor. F.
Tr. Es.
Trb.
Pk.
(Während dieses Nachspiels erscheint der König im Portal der Burg. Der Herold, die vier Alkaden und vier Edelknaben gehen ihm voraus; Ritter und Edle folgen. Der König begiebt sich die Treppe hinab, nimmt den Thronsessel ein, um den sich die Edelknaben und Alkaden gruppiren. Der Herold stellt sich am Thor im Hintergrunde auf.)
T.
B.
V.
divisi
Vcll.
C.B.
ten.
mf


Fl.
Ob.
Engl. Hr.
Cl. A.
B.-Cl.
Fg.
Cor.
Tr. Es.
Trb.
Pk.
S. A.
T.
B.
Vl.
V.
Vcll.
C.B.
stacc.
II mf
mf
f
ff


19
Fl.
Ob.
Engl. Hr.
Cl. A.
B.Cl. A.
Fg.
Cor. F.
Tr. Es.
Tb.
Pk.
Vier Altkapden.
Vl.
V.
Vcll.
C.B.
cresc.
ten.


Andante con moto.
Fl.
Ob.
Engl. Hr.
Cl. A.
mut. in B.
B.Cl. A.
mut. in B.
Fg.
Cor. F.
Tr. Es.
Trb.
Pk.
Andante con moto.
(Die vier Alkalden gehen feierlich in die Mitte der Bühne und verkünden den Beginn des Gerichts.)
T.
Vier Alkalden.
Fest und streng am eignen Heerde übt der
B
Vl.
V.
accentuirt
non legato.
divisi
Vcll.
CB.
pizz.
accentuirt, non legato.


54
T.
B.
Vl. 2.
V.
Vcll.
C.B.
B.Cl. B.
Fg.
Cor. D.
in D.
legato
mf
f
p
2696



Engl. Hr.
B. Cl. B.
Fg.
Cor. D.
T.
B.
Vl.
V.
Vcll. C.B.

p *cresc.*

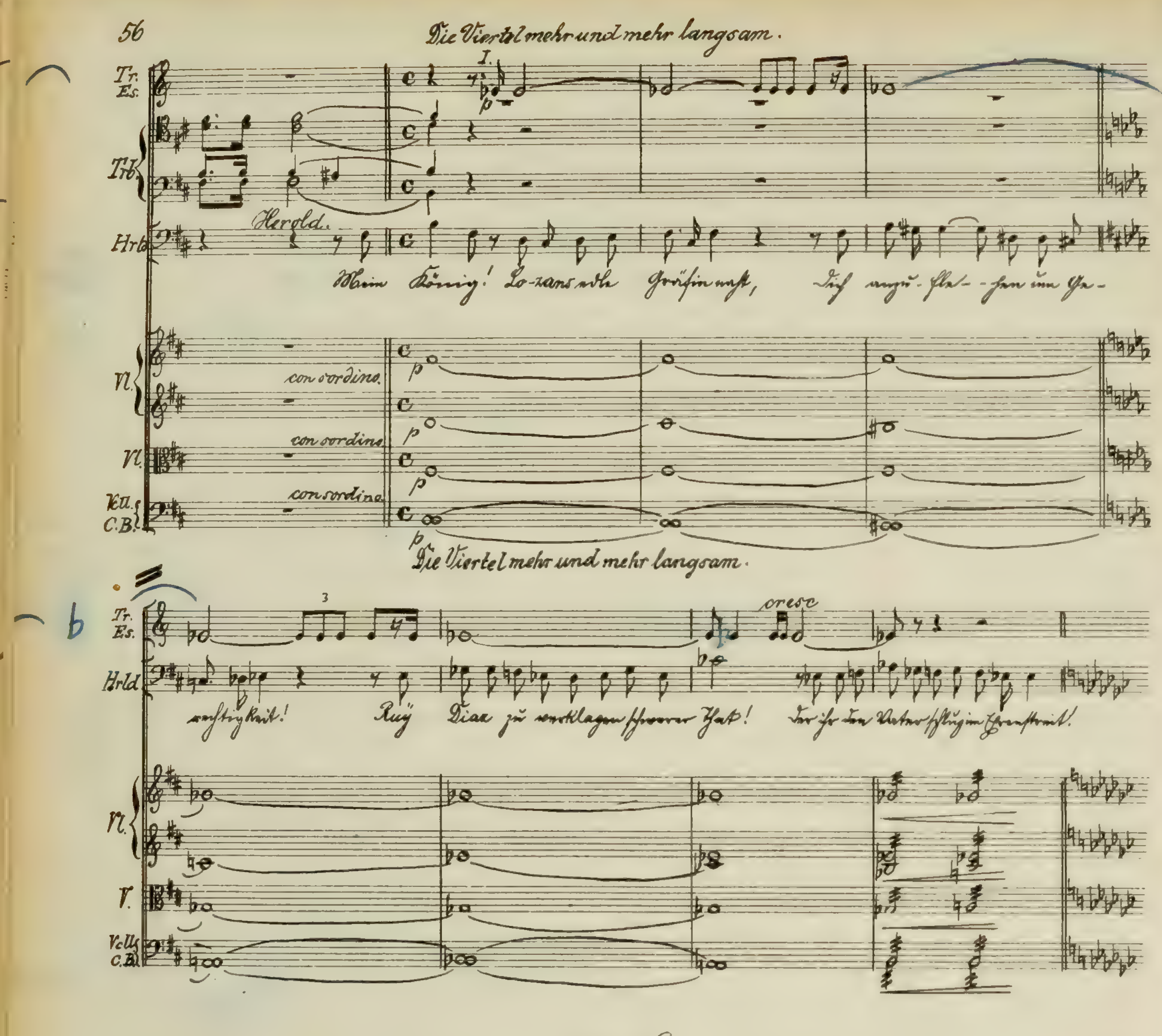
Augen, ob sich Streit erhebt und Klagen.

Drum, wenn Drang und Noth empört, geb' er

Ob.
Cl. B.
B. Cl. B.
Fg.
3 Trb.
Tuba
T.
B.
Vl.
V.
Vcll. C.B.

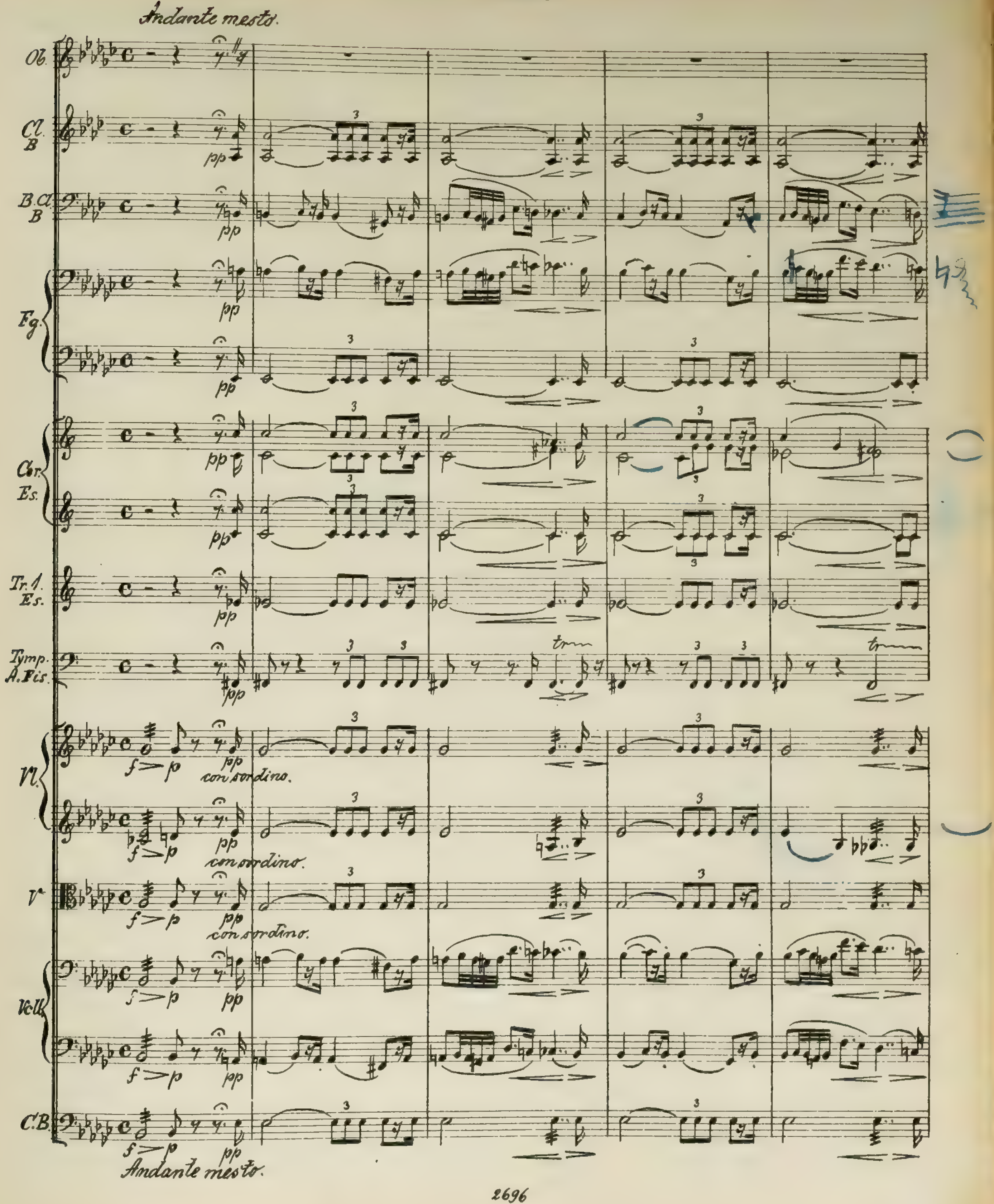
mf

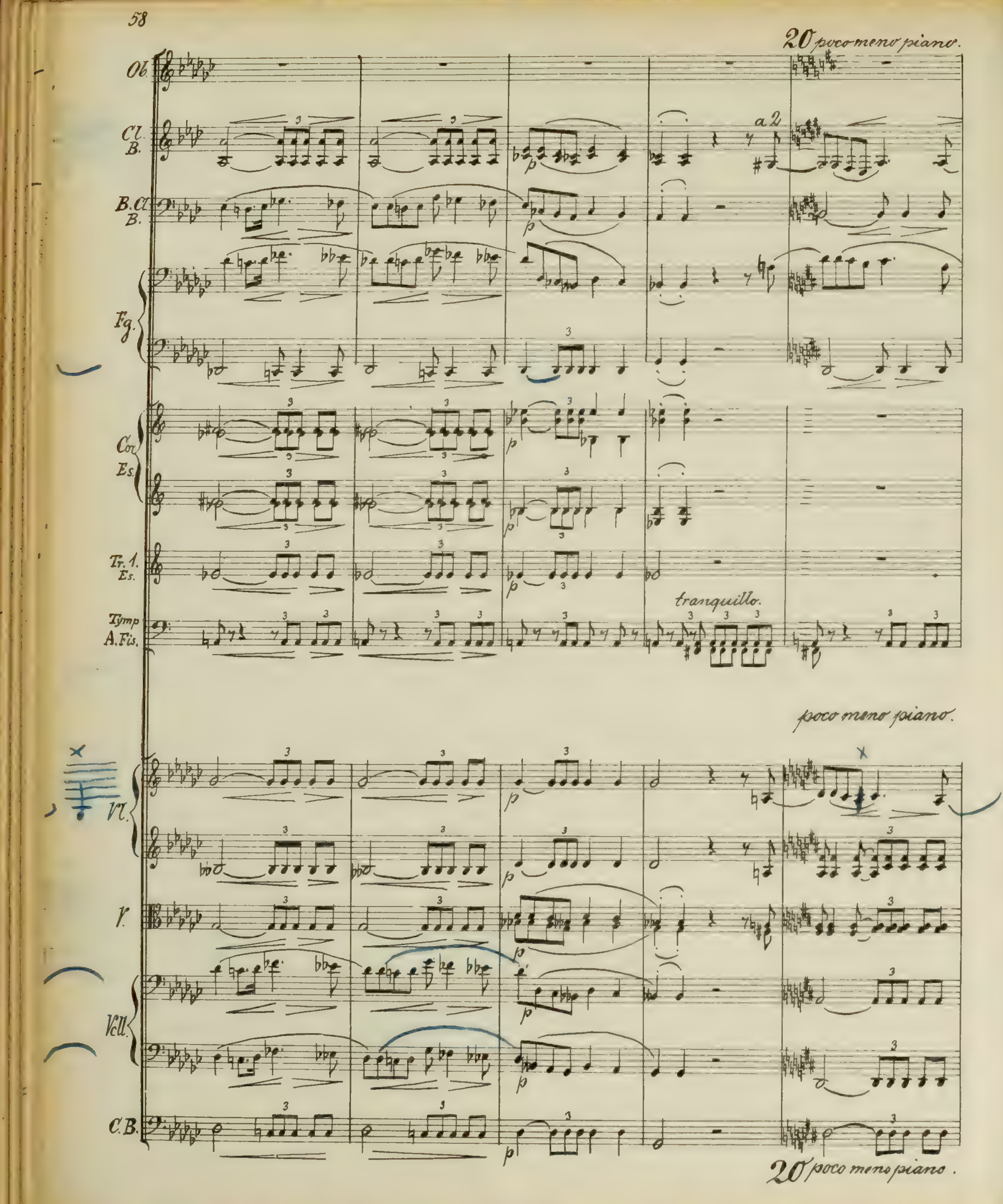
Kund! — geb' er Kund! Der König hört! ——

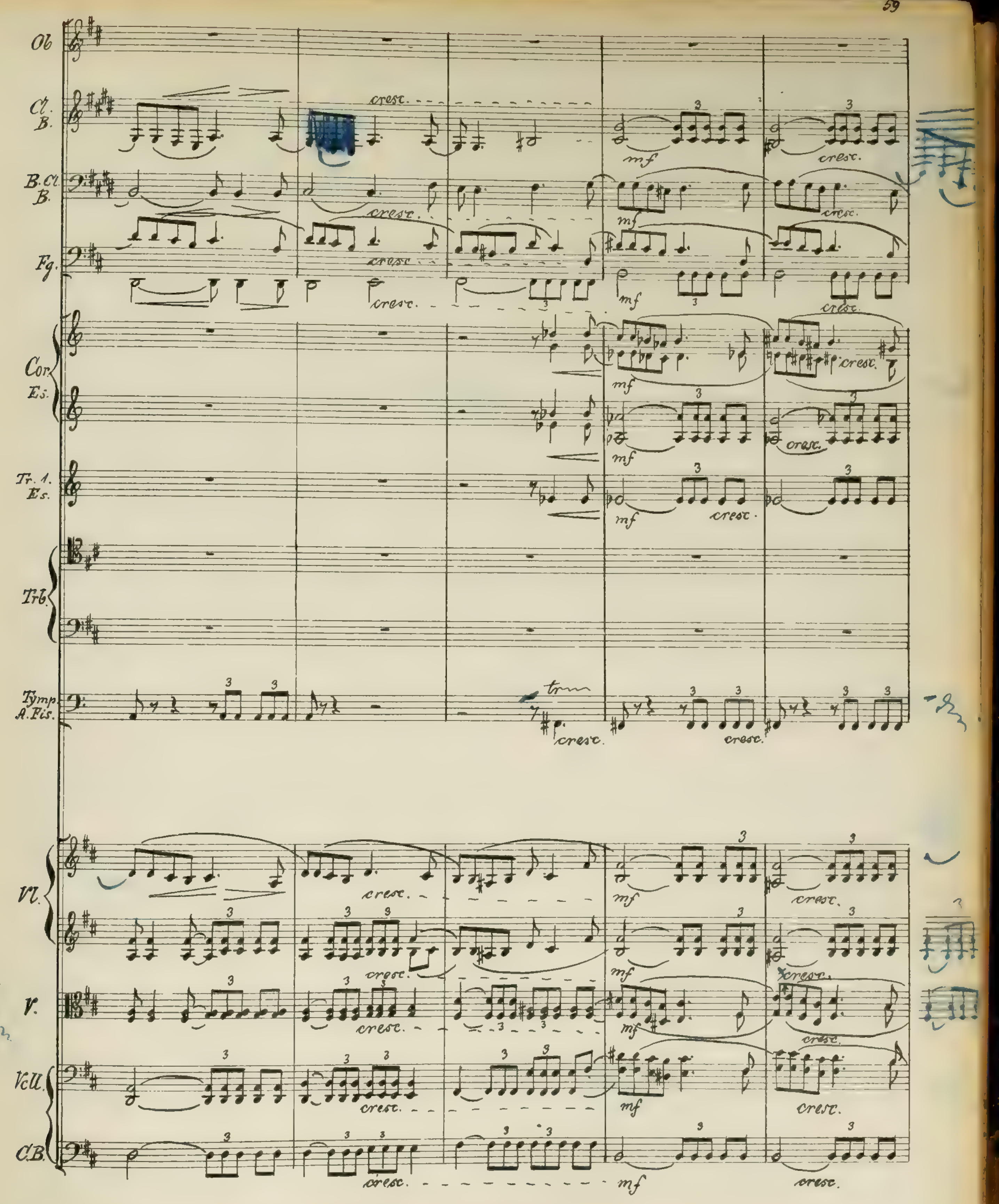


2te Scene.

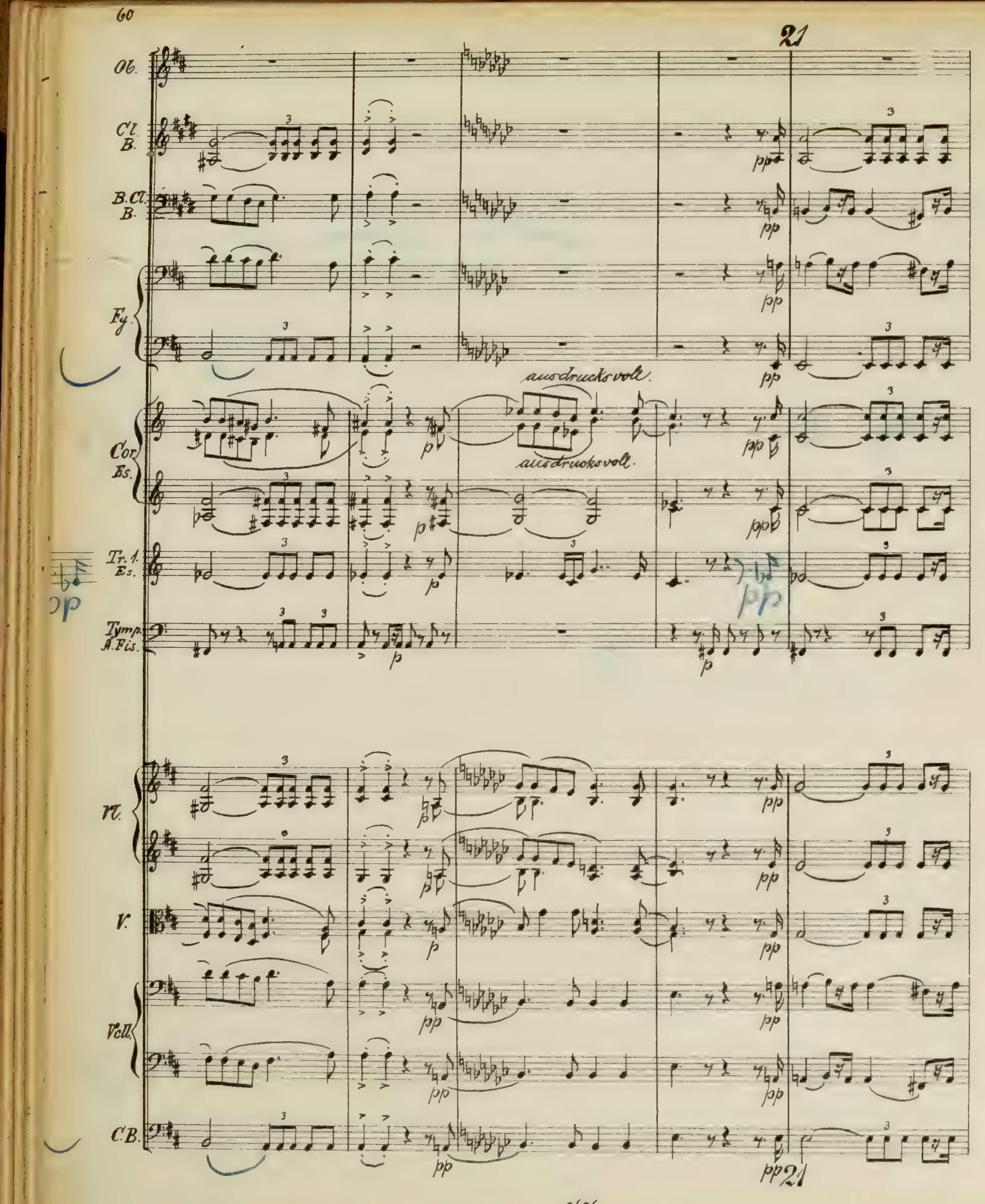
Während des nun folgenden Trauermarsches erscheint ein Zug Edelknaben der Gräfin von Lozan, lange Trauerflöre schleifend, sodann Frauen der Chimene in tiefer Trauer. Nachdem sie einmal die Bühne umwandelt haben, stellen sie sich dem Throne gegenüber auf, gegen Ende des Marsches tritt Chimene auf.

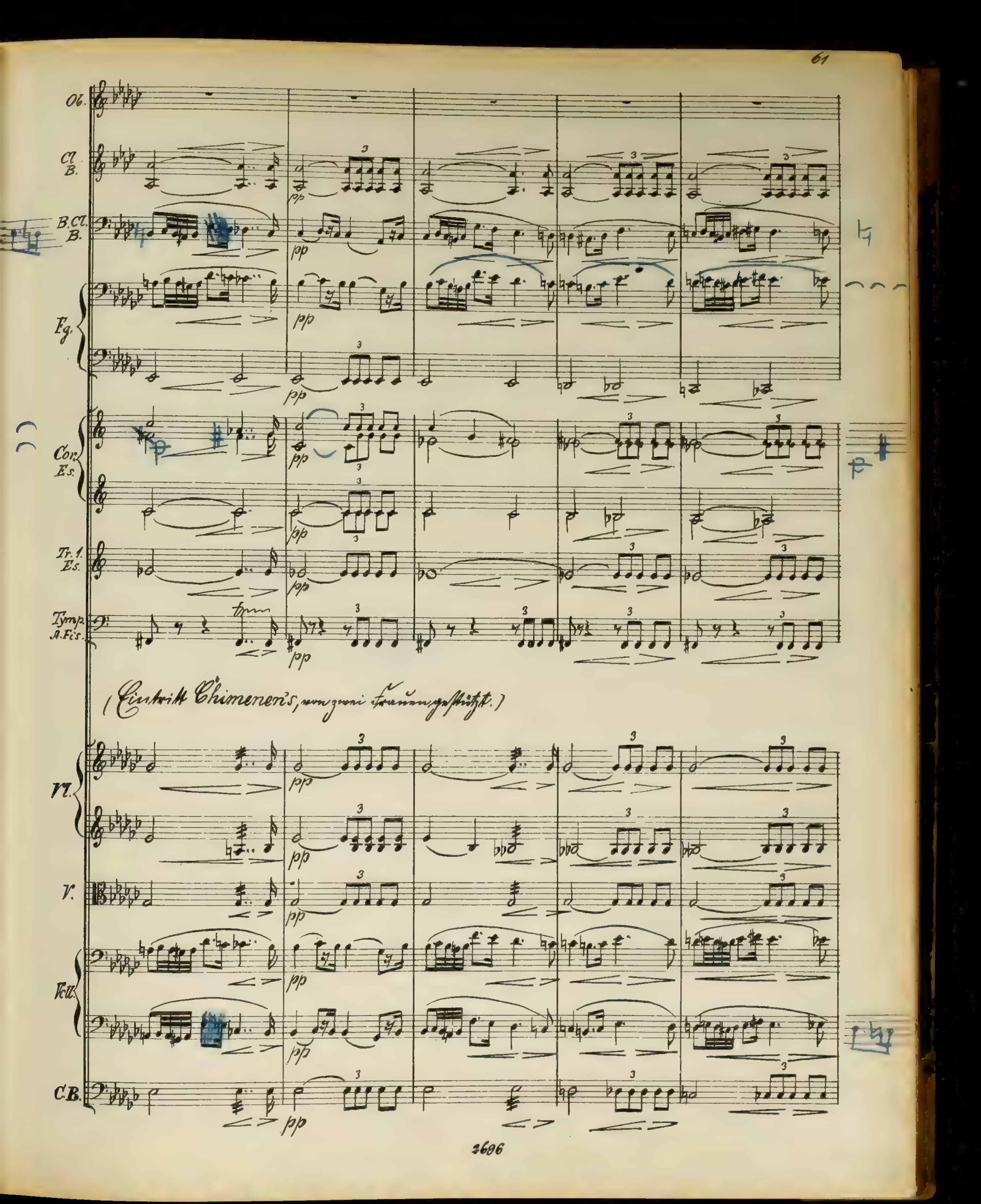

Andante mesto.
Ob.
Cl. B
B.Cl. B
Fg.
Cor. Es.
Tr. 1. Es.
Tymp. A. Fis.
Vl.
con sordino.
V.
Vcll.
C.B.
Andante mesto.

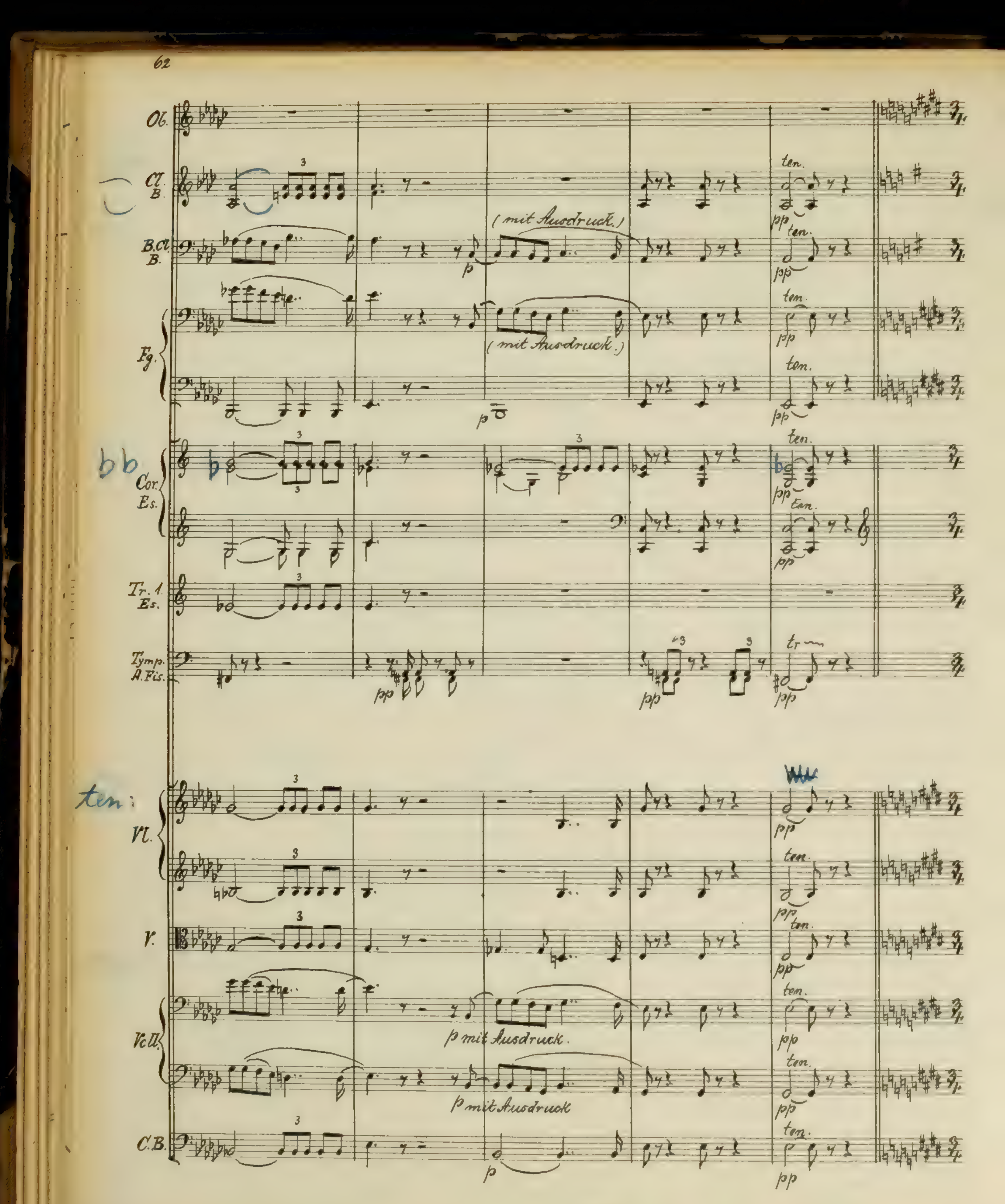

20 poco meno piano.
Ob.
Cl. B.
a 2
B. Cl. B.
Fg.
Cor. Es.
Tr. 1. Es.
Tymp A. Fis.
tranquillo.
poco meno piano.
Vl.
V.
Vcll.
C.B.
20 poco meno piano.

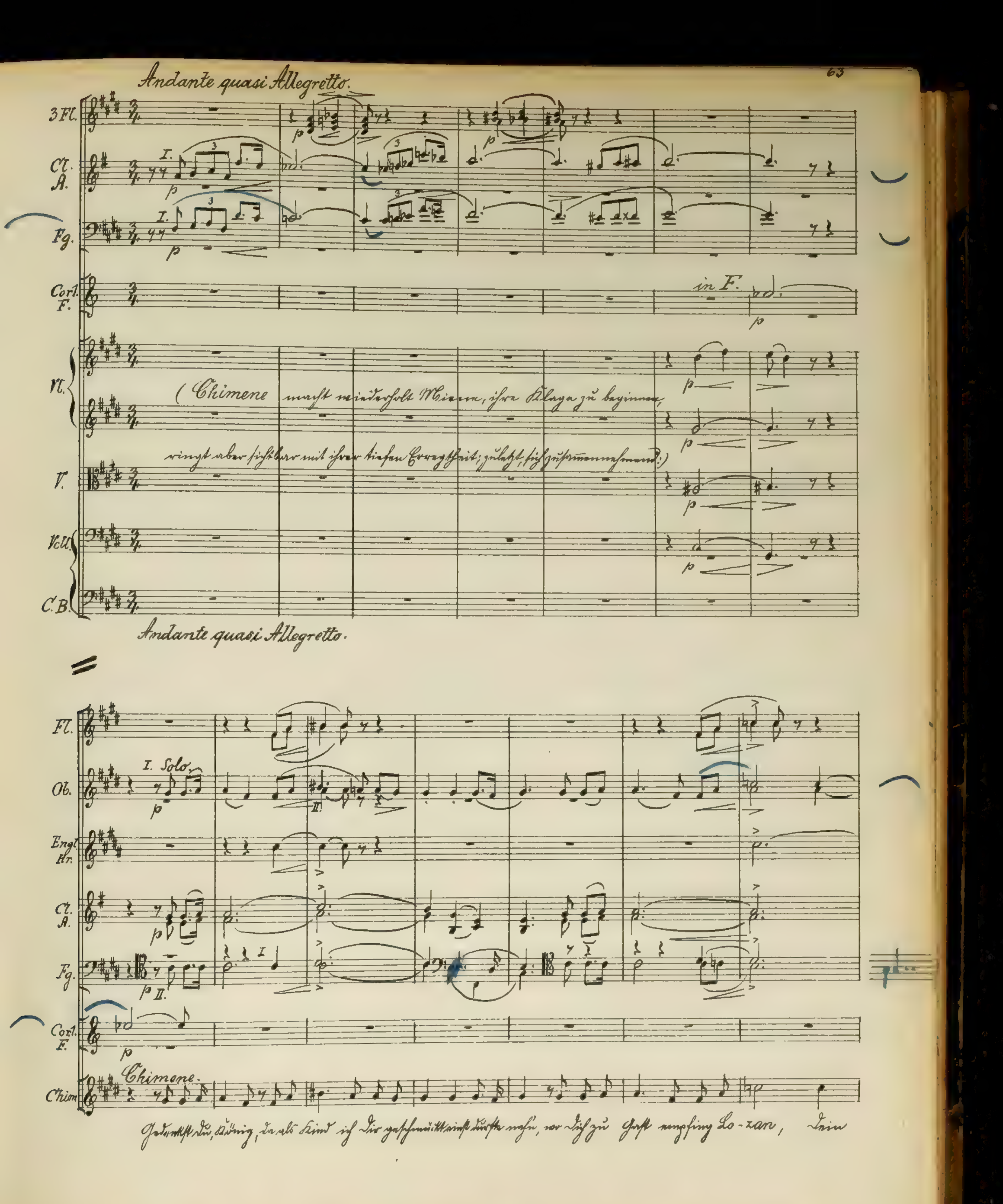


Ob
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
Tr. 1. Es.
Trb.
Tymp. A.Fis.
Vl.
V.
Vcll.
C.B.
cresc.
mf
tr


21
Ob.
Cl. B.
B.Cl. B.
Fg.
ausdrucksvoll.
Cor. Es.
ausdrucksvoll.
Tr. 1. Es.
Tymp. A.Fis.
Vl.
V.
Vcll.
C.B.
21


Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
Tr. 1. Es.
Tymp. A.Fis.
(Eintritt Chimenen's, von zwei Frauen gestützt.)
Vl.
V.
Vcll.
C.B.
pp


Ob.
Cl. B.
B.Cl. B.
(mit Ausdruck.)
Fg.
(mit Ausdruck.)
Cor. Es.
Tr. 1. Es.
Tymp. A. Fis.
Vl.
V.
Vcll.
p mit Ausdruck.
p mit Ausdruck
C.B.
ten.
pp
ten:


Andante quasi Allegretto.
3 Fl.
Cl. A.
Fg.
Cor. F.
in F.
Vl.
(Chimene macht wiederholt Miene, ihre Klage zu beginnen, ringt aber sichtbar mit ihrer tiefen Erregtheit; zuletzt sich zusammennehmend.)
V.
Vcll.
C.B.
Andante quasi Allegretto.
Fl.
I. Solo.
Ob.
Engl. Hr.
Cl. A.
Fg.
Cor. F.
Chimene.
Chim.
Lo-zan,

2696

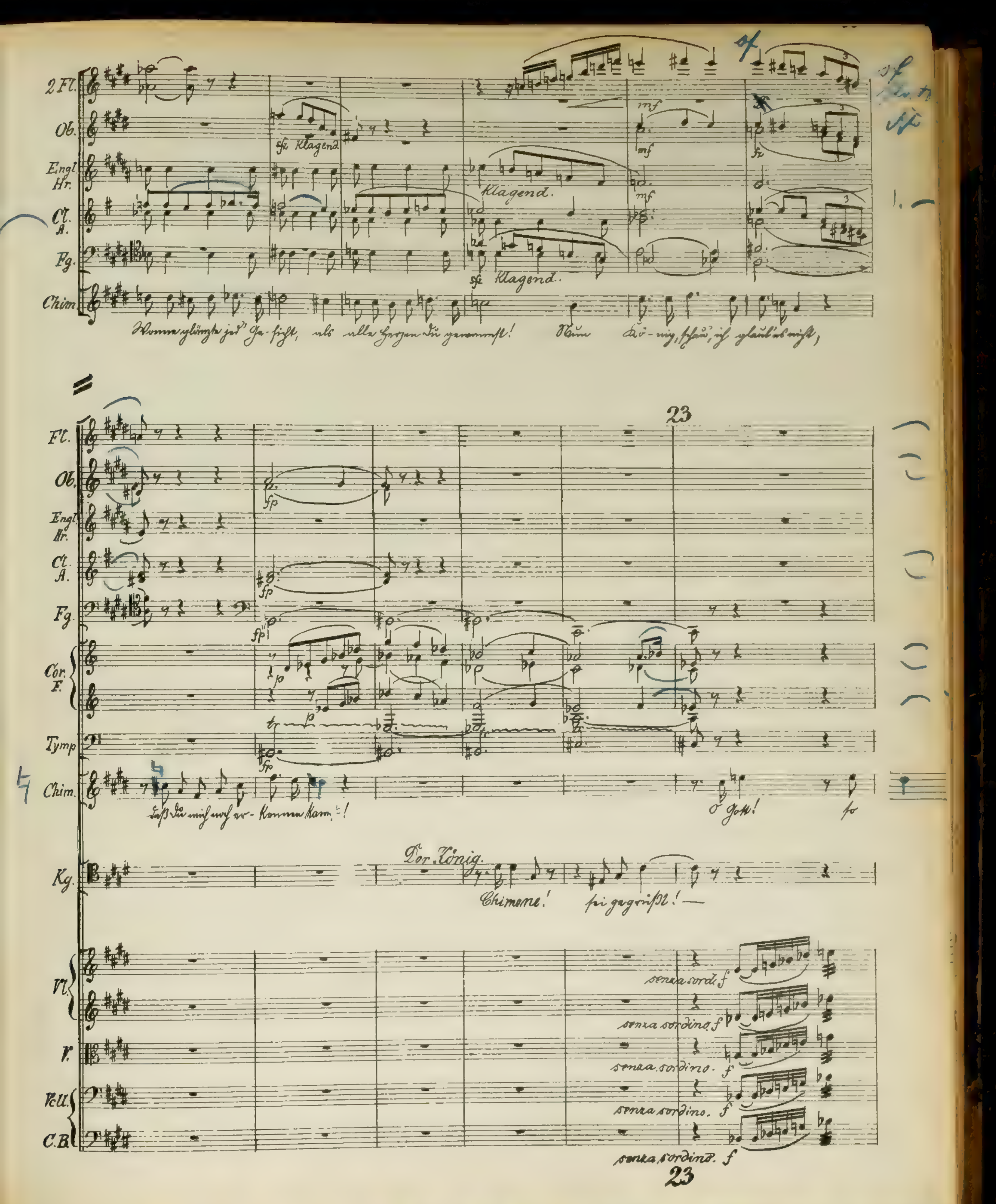
22

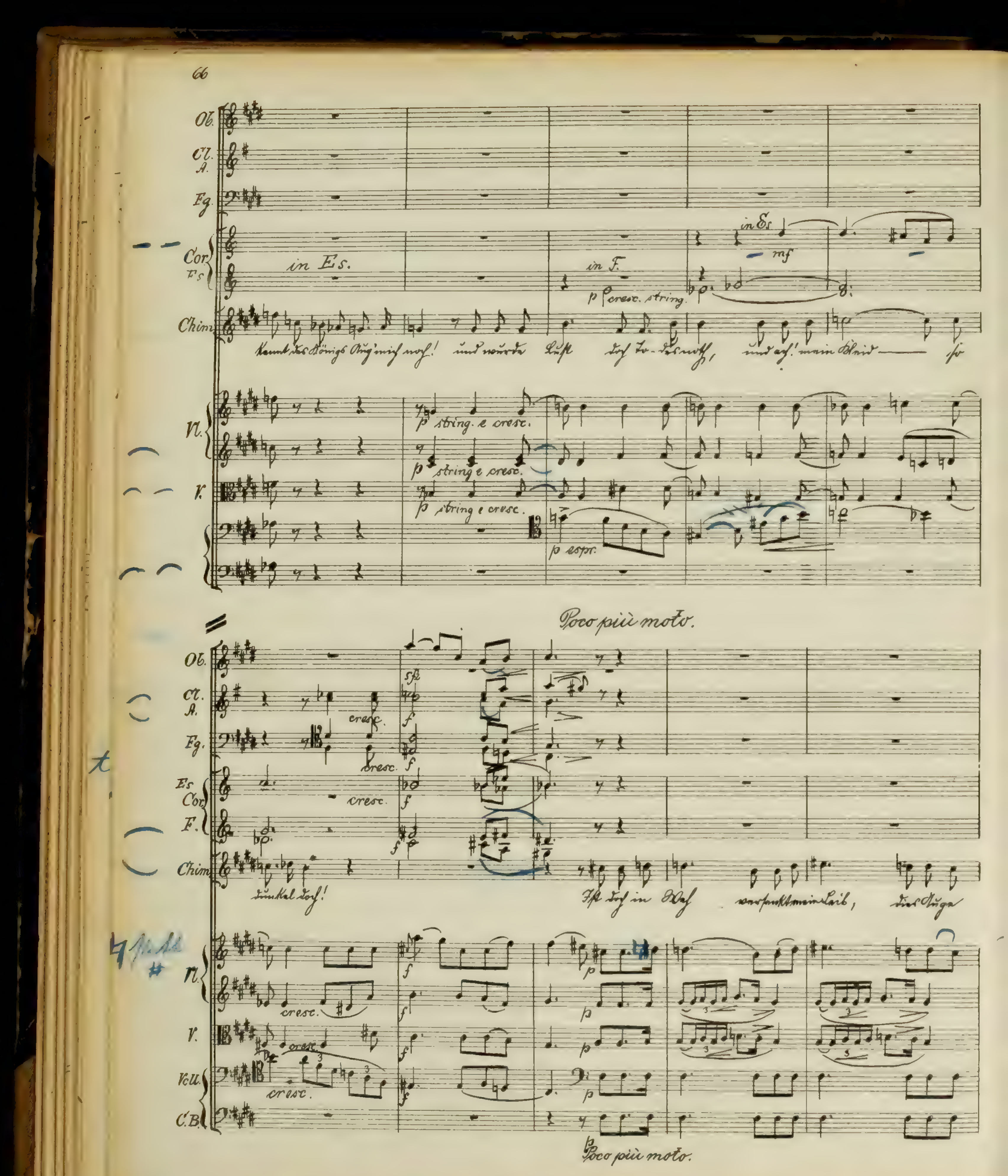
3 Fl.
Ob.
Engl. Hr.
Cl. A.
Fg
Chim

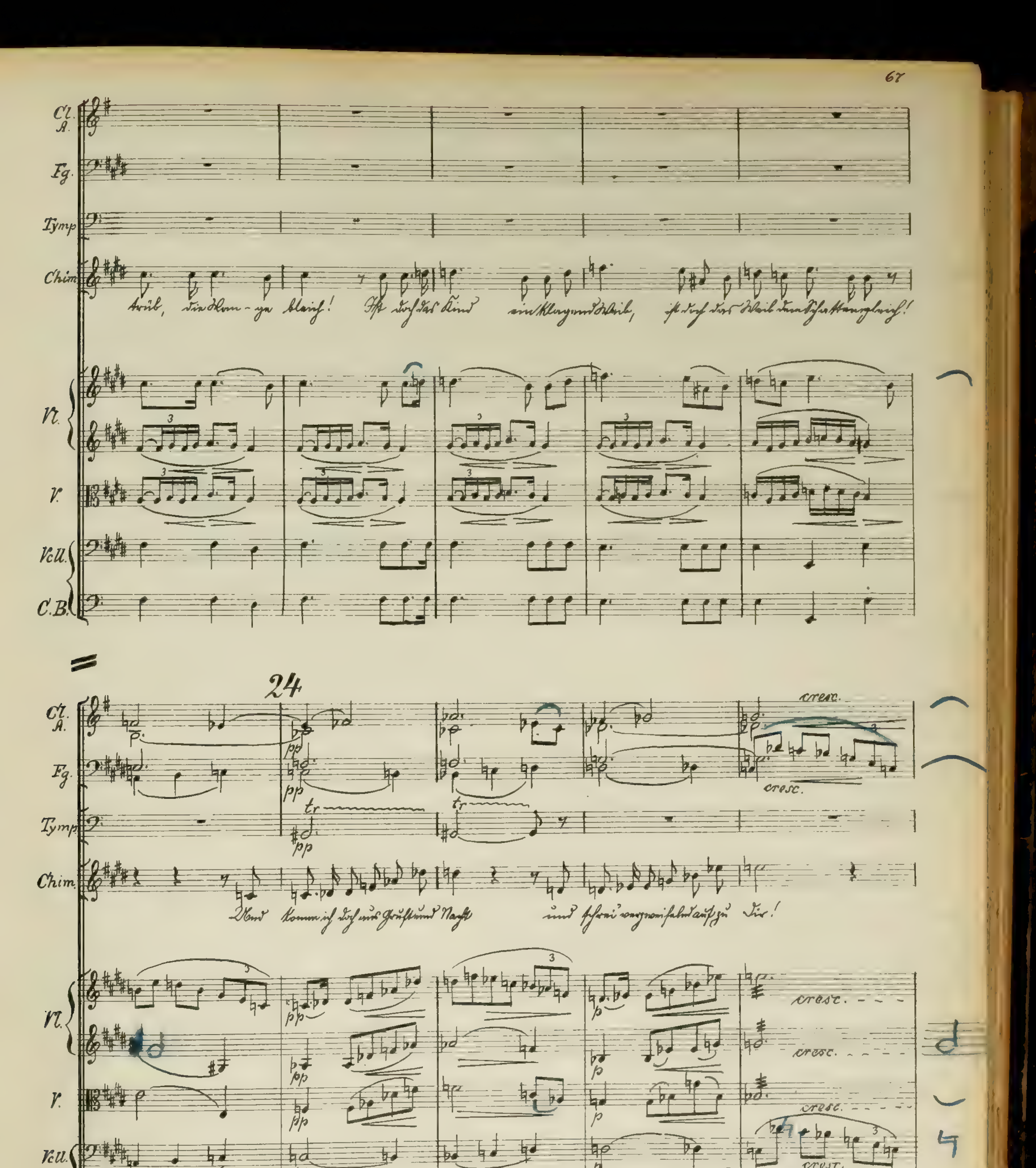
staccato.
staccato

22

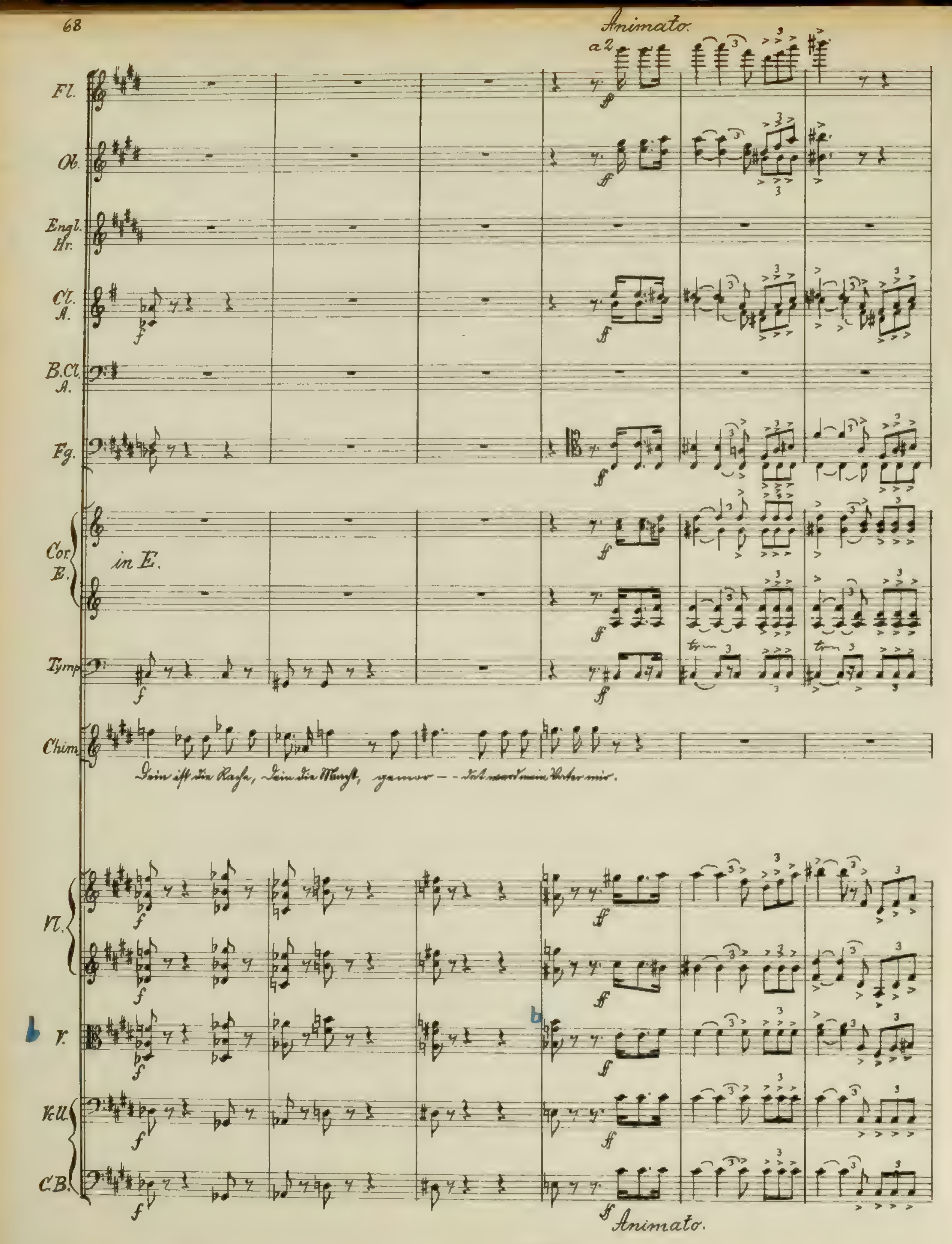
3 Fl.
Solo
espress.
staccato
I. II
sfz
sfz klagend.
Ob.
stacc.
I.
Engl. Hr.
p
Cl. A.
B. Cl. A.
Fg.
II
Chim

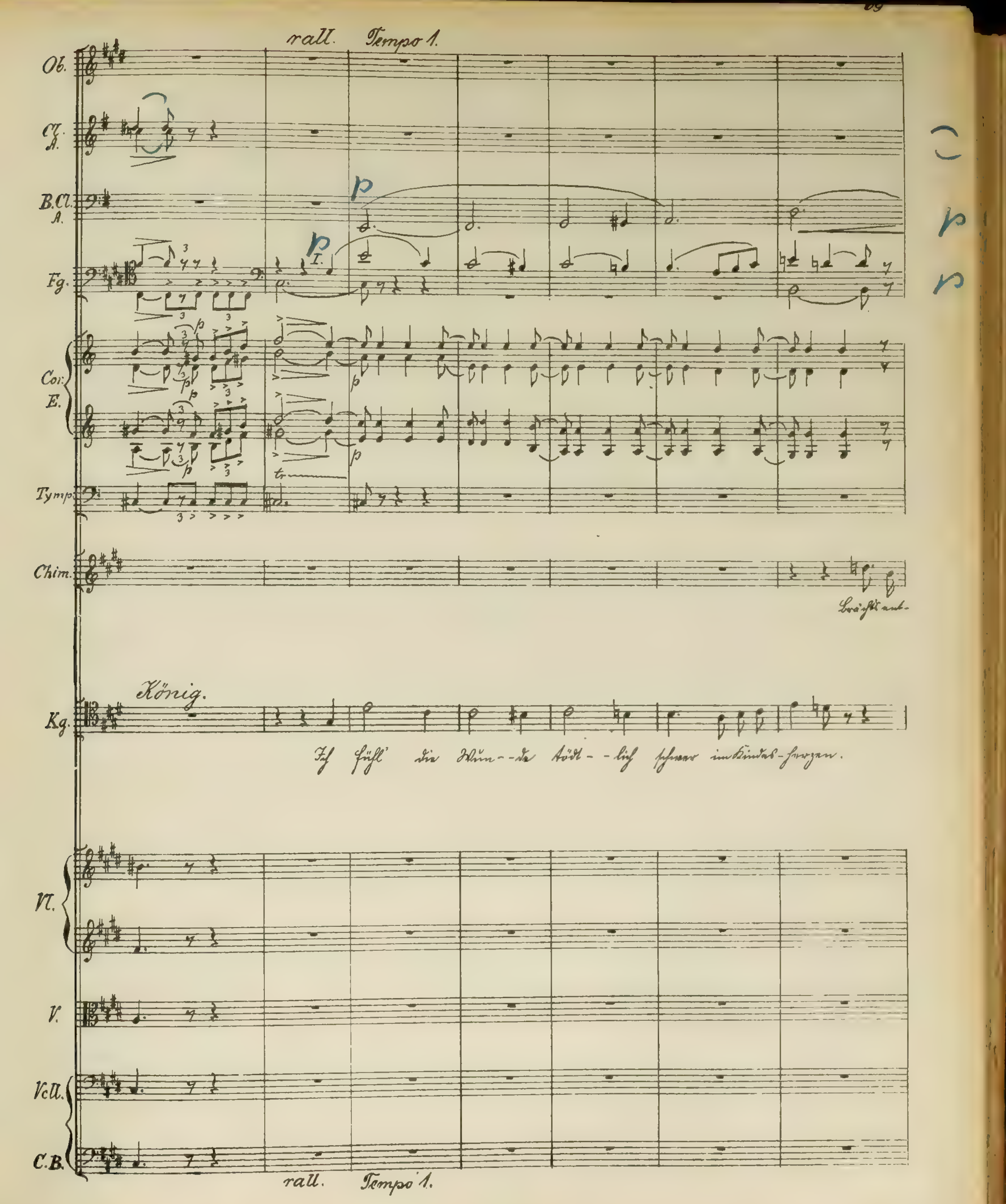

2 Fl.
Ob.
Engl. Hr.
Cl. A.
Fg.
Chim.
Klagend
Klagend.
Fl.
Cor. F.
Tymp.
Kg.
Der König
Vl.
V.
Vcll.
C.B.
senza sordino
23

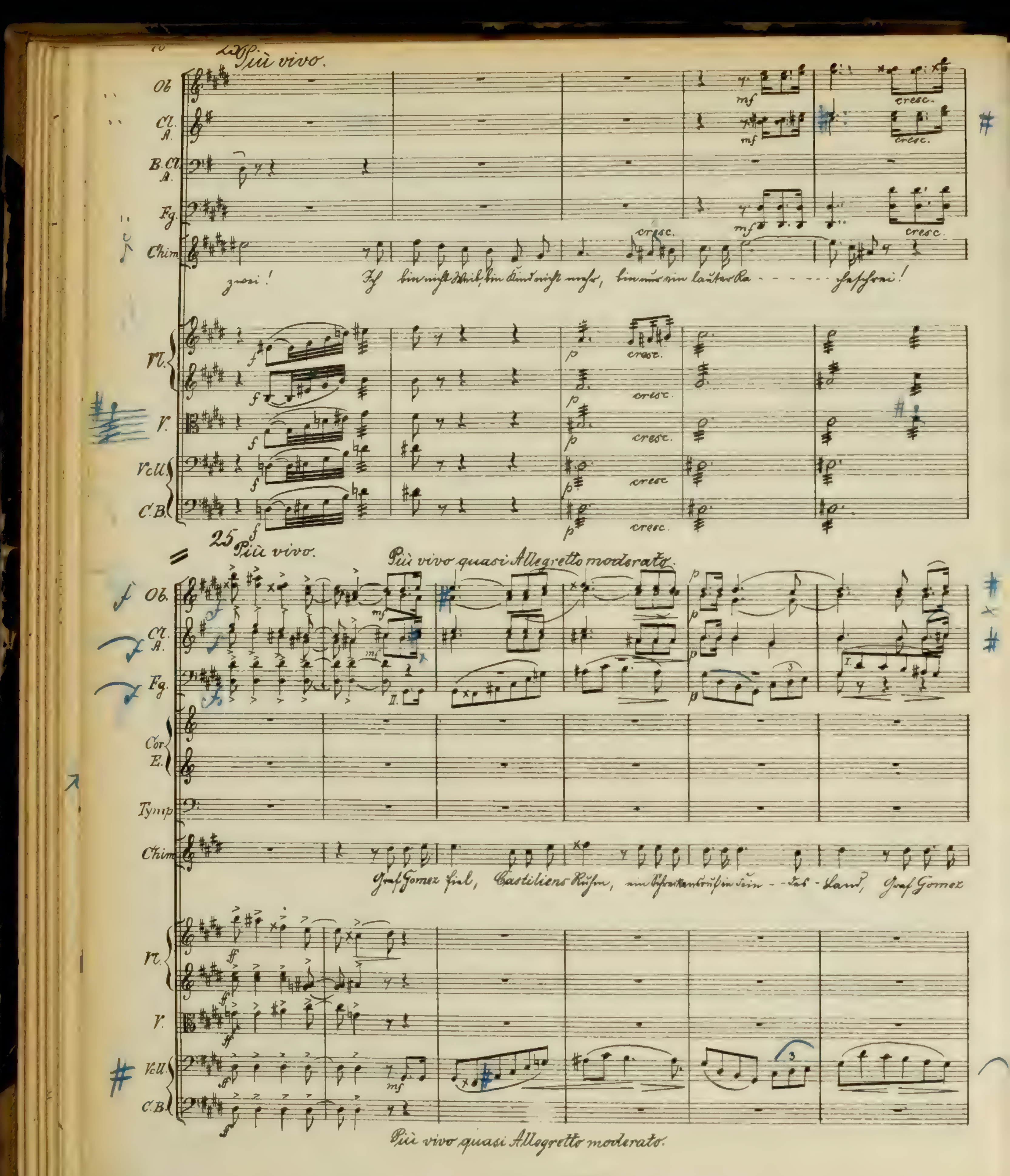

Ob.
Cl. A.
Fg.
Cor. Es
in Es.
in F.
p cresc. string.
mf
Chim.
Vl.
p string. e cresc.
V.
p espr.
Poco più moto.
cresc.
Es Cor. F.
Vcll.
C.B.
Poco più moto.

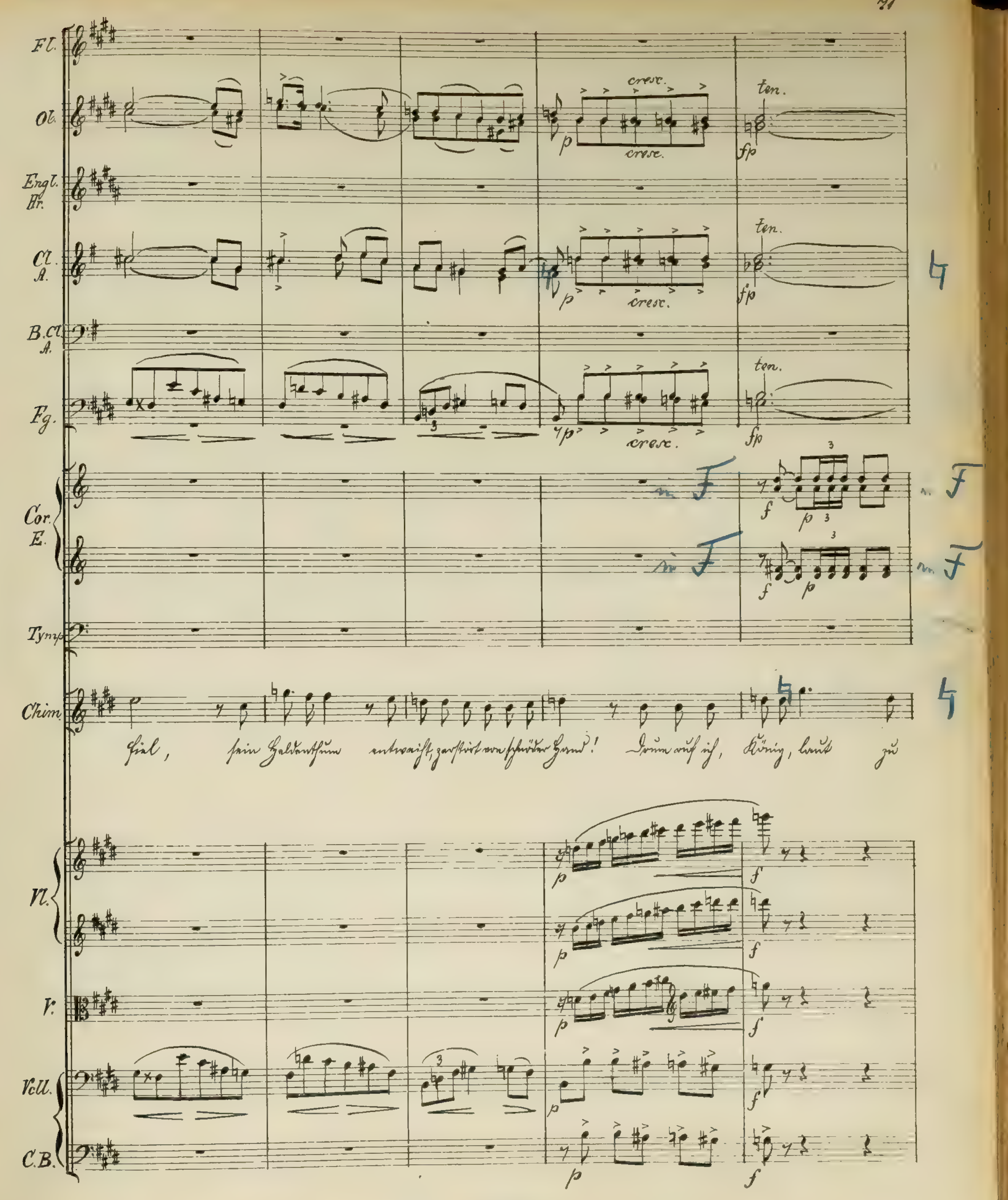


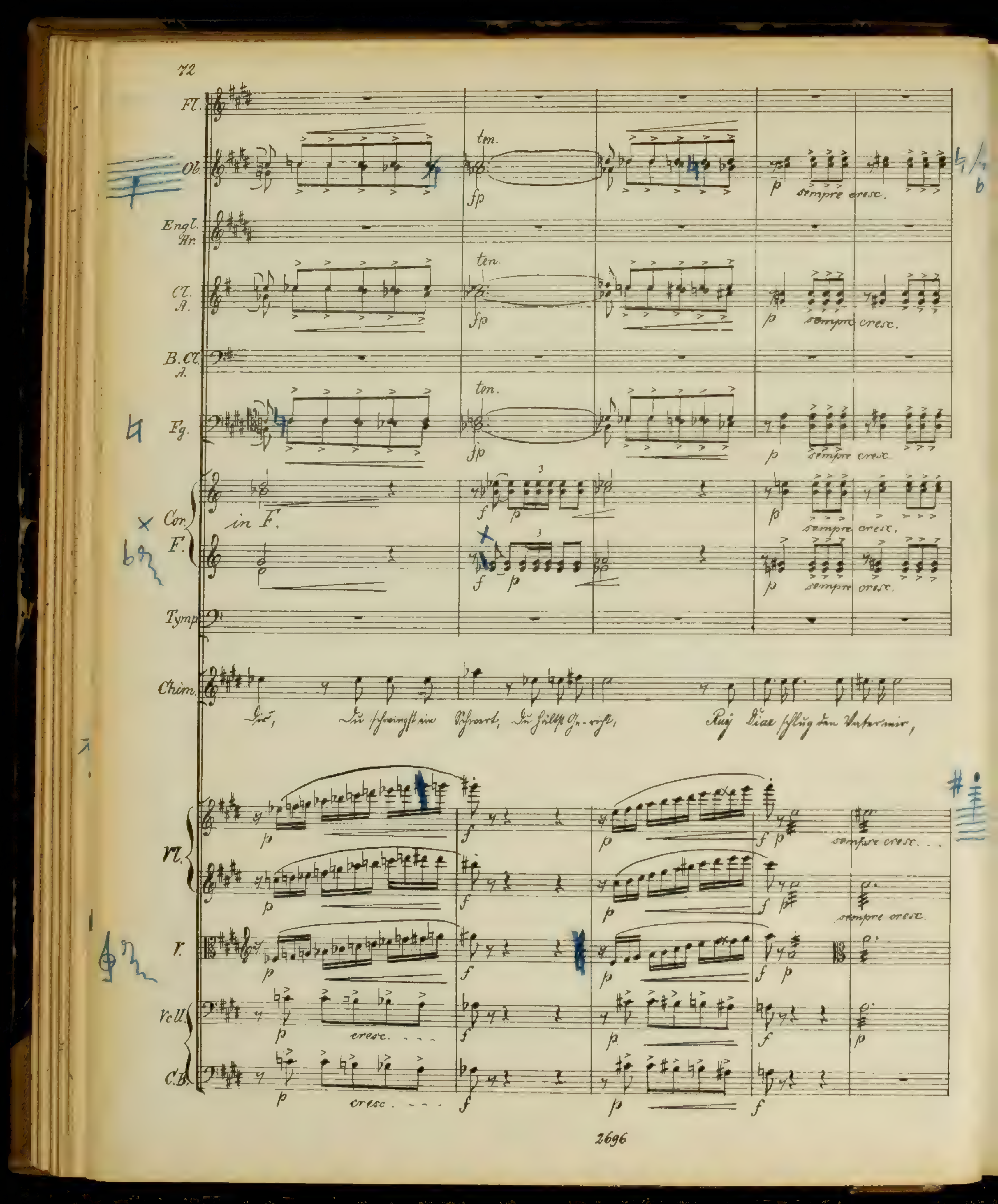
Cl. A.
Fg.
Tymp.
Chim.
Vl.
V.
Vcll.
C.B.
24
pp
p
tr
cresc.
2696

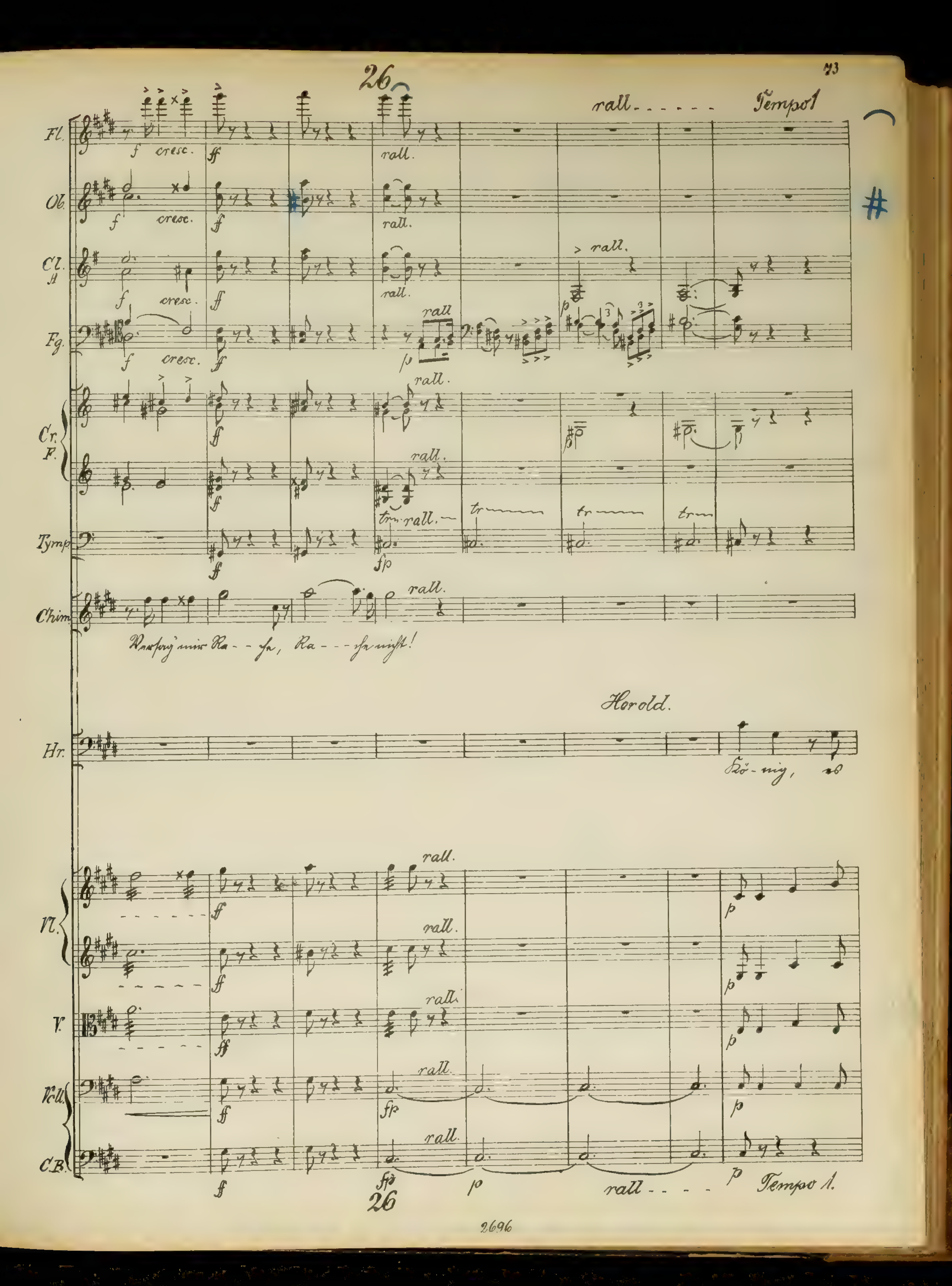

Animato.
a2
Fl.
Ob.
Engl. Hr.
Cl. A.
B.Cl. A.
Fg.
Cor. E.
in E.
Tymp.
Chim.
Dein ist die Rache, Dein die Macht,
Vl.
V.
Vcll.
C.B.
Animato.

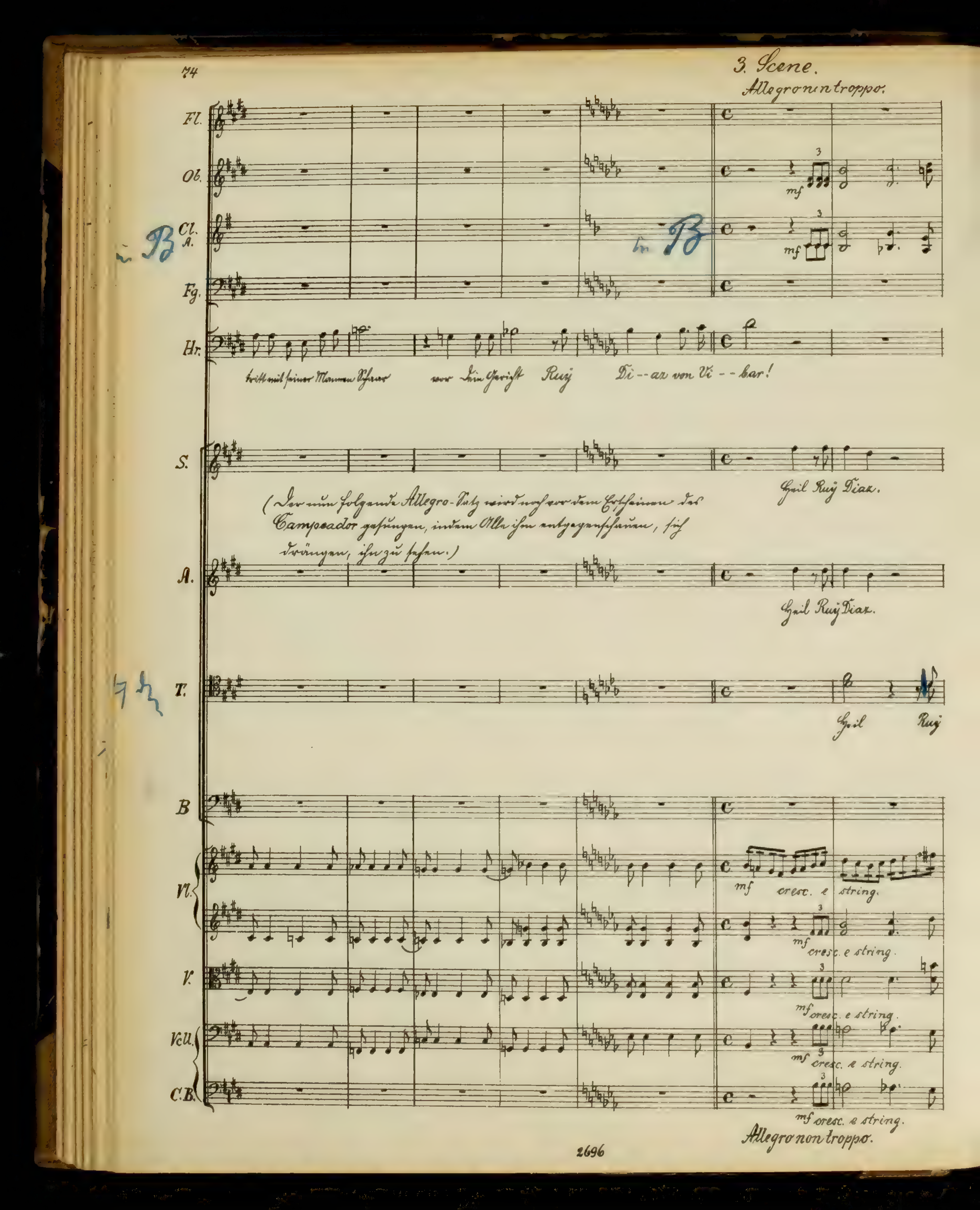

rall. Tempo 1.
Ob.
Cl. A.
B.Cl. A.
Fg.
Cor. E.
Tymp.
Chim.
König.
Kg.
Vl.
V.
Vcll.
C.B.
rall. Tempo 1.

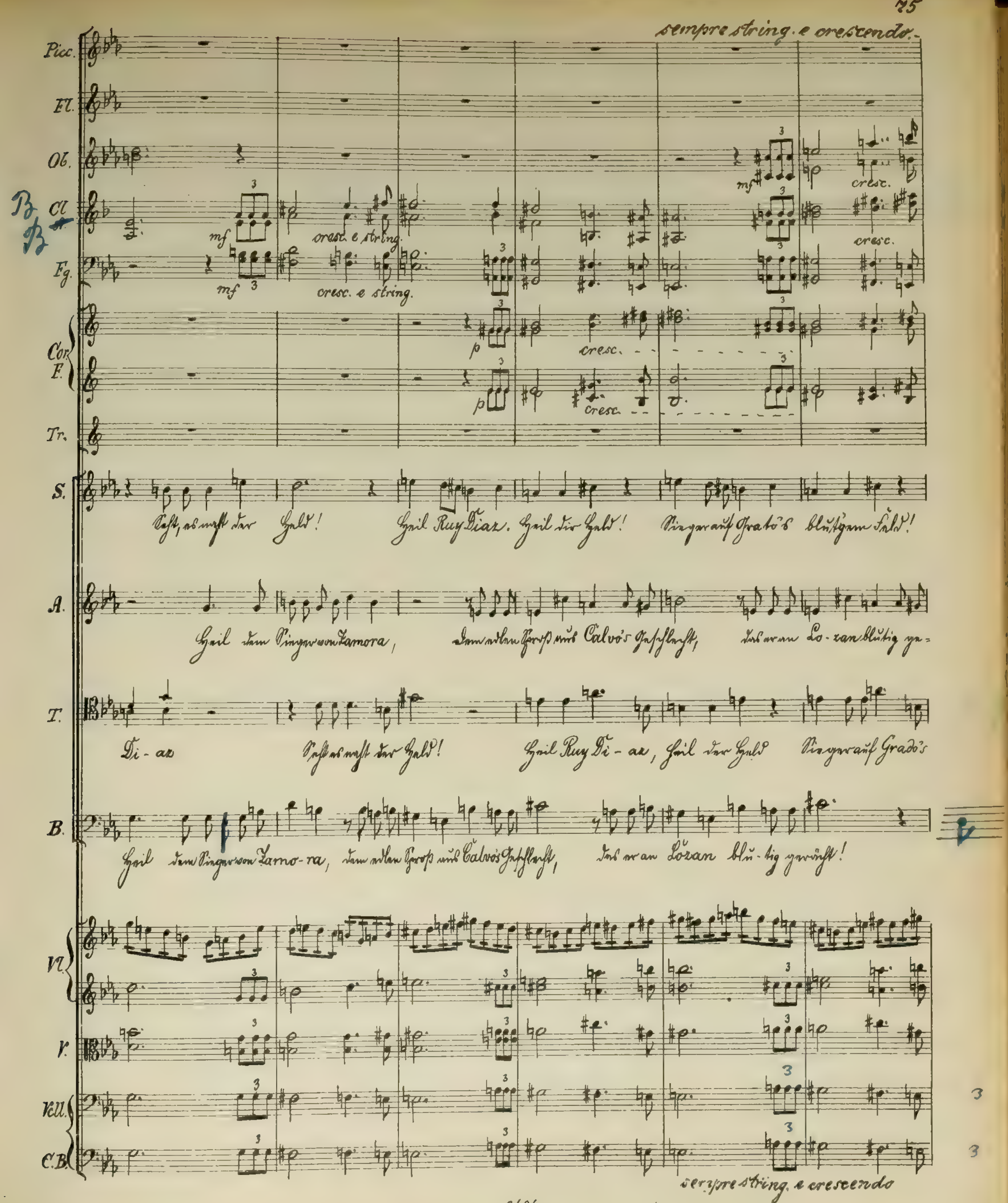

Più vivo.
Ob
Cl. A.
B.Cl. A.
Fg.
Chim
mf
cresc.
Vl.
V.
Vcll.
C.B.
25 Più vivo.
Più vivo quasi Allegretto moderato.
Cor. E.
Tymp
Graf Gomez
Castiliens
Più vivo quasi Allegretto moderato.

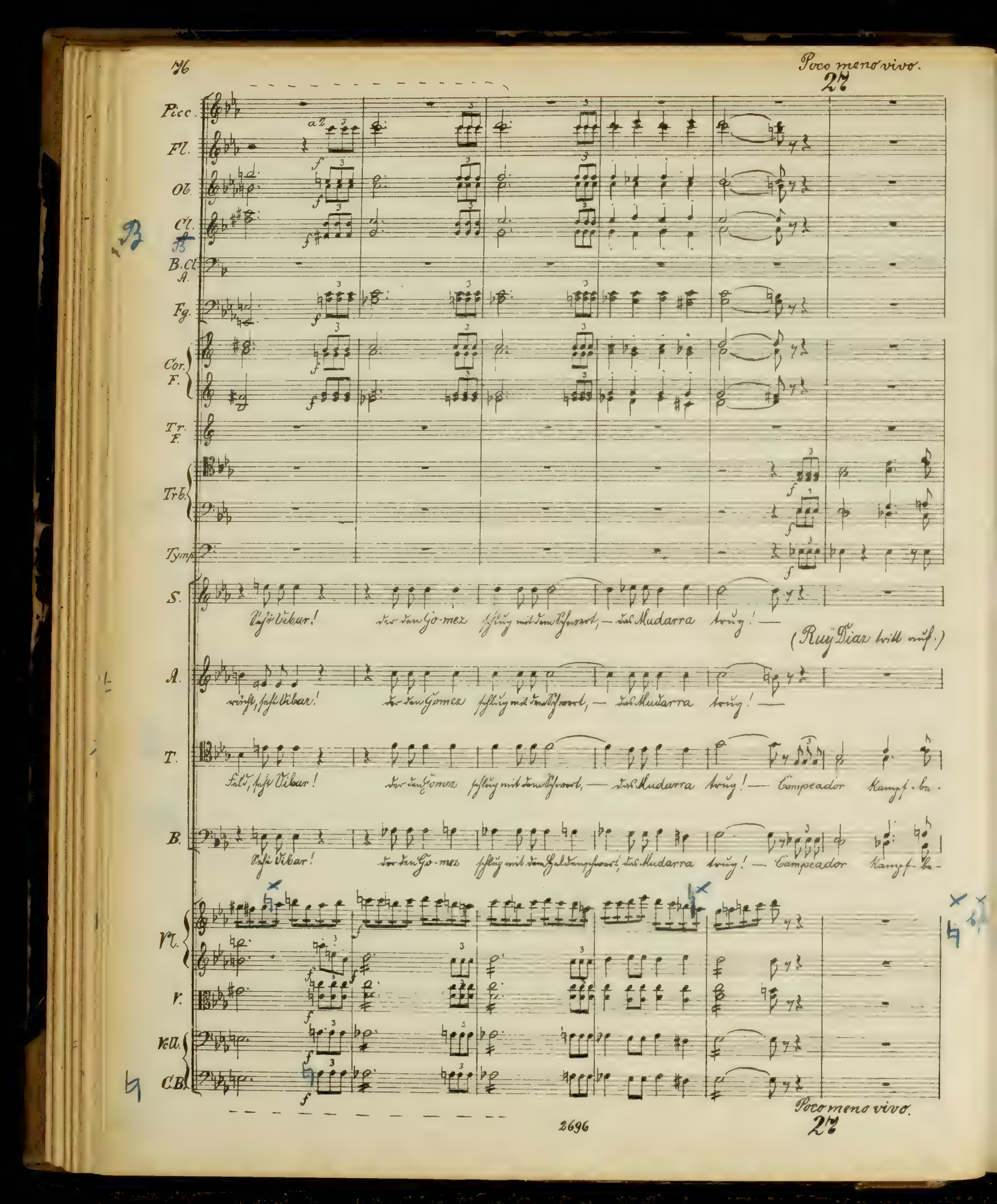

Fl.
Ob.
Engl. Hr.
Cl. A.
B. Cl. A.
Fg.
Cor. E.
Tymp.
Chim.
Vl.
V.
Vcll.
C.B.
cresc.
ten.
p
fp
f


Fl.
Ob.
ten.
fp
p
sempre cresc.
Engl. Hr.
Cl. A.
B. Cl. A.
Fg.
Cor. F.
in F.
Tymp.
Chim.
Vl.
r.
Vcll.
C.B.
cresc.
f

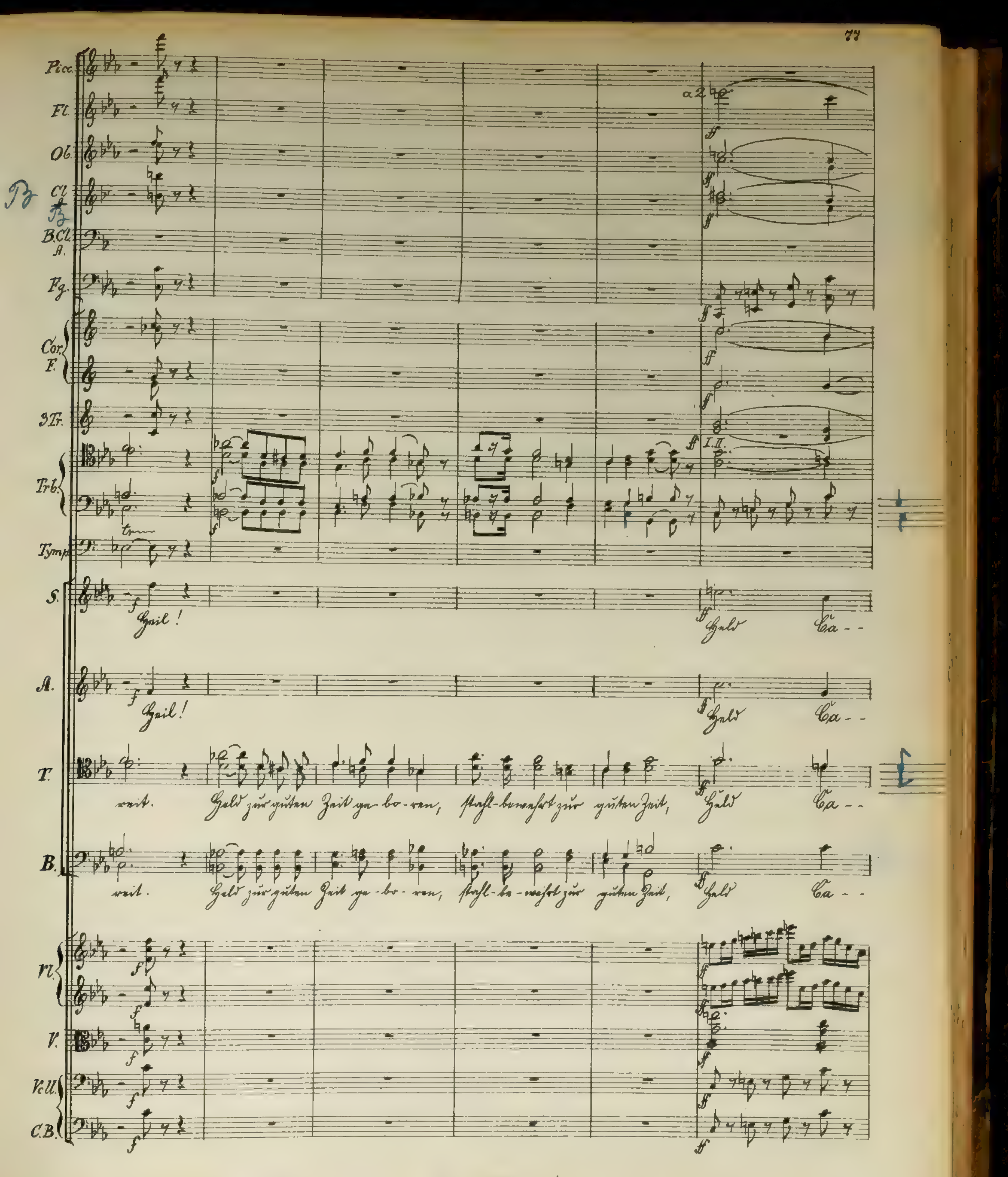

26
rall. - - - - -
Tempo I
Fl.
Ob.
Cl. A
Fg.
Cr. F.
Tymp.
Chim.
Herold.
Hr.
Vl.
V.
Vcll.
C.B.
rall. - - - -
Tempo I.
26


3. Scene.
Allegro non troppo.
Fl.
Ob.
Cl. A.
in B
Fg.
Hr.
tritt mit seiner Mannen Schaar vor den Gericht Ruy Di--az von Vi--bar!
S.
Heil Ruy Diaz.
(Der nun folgende Allegro-Satz wird noch vor dem Erscheinen des Campeador gesungen, indem Alle ihm entgegenschauen, sich drängen, ihn zu sehen.)
A.
Heil Ruy Diaz.
T.
Heil Ruy
B
Vl.
mf cresc. e string.
V.
mf cresc. e string.
Vcll.
mf cresc. e string.
C.B.
mf cresc. e string.
Allegro non troppo.


sempre string. e crescendo
Picc.
Fl.
Ob.
Cl.
Fg.
Cor. F.
Tr.
S.
A.
T.
B.
Vl.
V.
Vcll.
C.B.
mf
cresc. e string.
cresc. e string.
cresc.
p
Zamora
sempre string. e crescendo



76
Poco meno vivo.
27
Picc.
Fl.
Ob.
Cl.
B.Cl. A.
Fg.
Cor. F.
Tr. F.
Trb.
Tymp.
S.
A.
T.
B.
Vl.
V.
Vcll.
CB.
Mudarra
(Ruy Diaz tritt auf.)
Campeador
Poco meno vivo.
27
2696


Picc.
Fl.
Ob.
Cl.
B.Cl. A.
Fg.
Cor. F.
3 Tr.
Trb.
Tymp.
S.
A.
T.
B.
Vl.
V.
Vcll.
C.B.
a2
I. II.
Heil!
weit.
Held zur guten Zeit ge-bo-ren, Kraft-bewährt zur guten Zeit,
Held
Ca - -

Picc.

Fl. — a2 — *mf* — *cresc.* — *mf* — a2

Ob. — *mf* — *mf*

Cl. — *mf* — *mf*

B.Cl. A.

Fg. — *mf* — *mf*

Cor. F. — *mf* — *mf* — *mf* — *mf*

3 Tr. — III.

Trb. — *f*

Tymp.

S. — *mf* — *mf*

sti - - liens aus - er - - ko - - - ren! Campe-a-dor! — Campeador! —

A. — *mf* — *mf*

sti - - liens aus - er - - ko - - - ren! Campea - dor! — Campeador! —

T. — *cresc.* — *cresc.*

sti - - liens aus - er - - - ko - - - ren! Campeador Kampf-bereit! Campeador, sieg-

B. — *cresc.* — *cresc.*

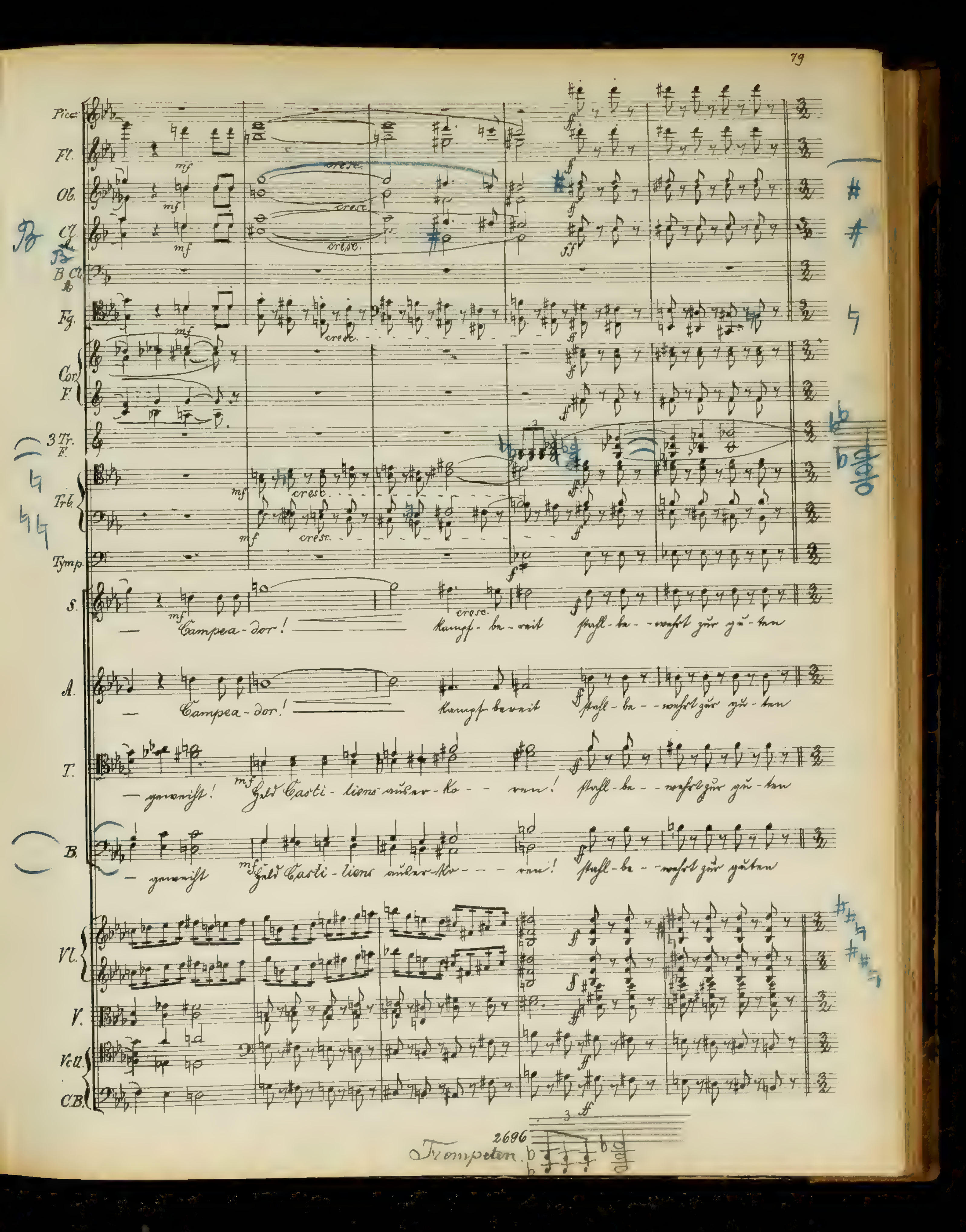
sti - - liens aus - er - - ko - - - ren! Campeador Kampf - bereit! Campeador, sieg-

Vl. — *f* — *mf* — *cresc.* — *mf* — *cresc.*

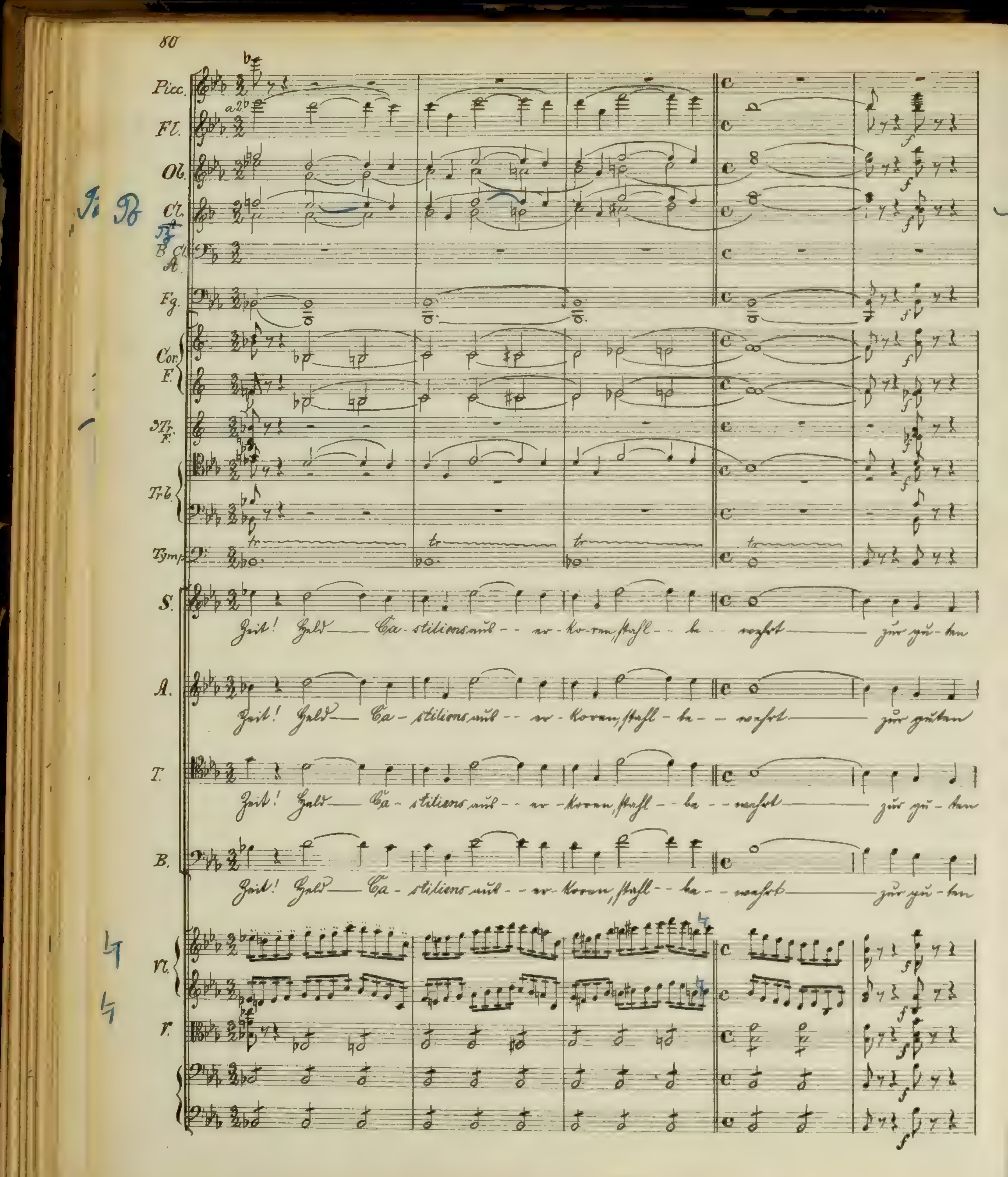
V. — *f* — *mf* — *cresc.* — *mf* — *cresc.*

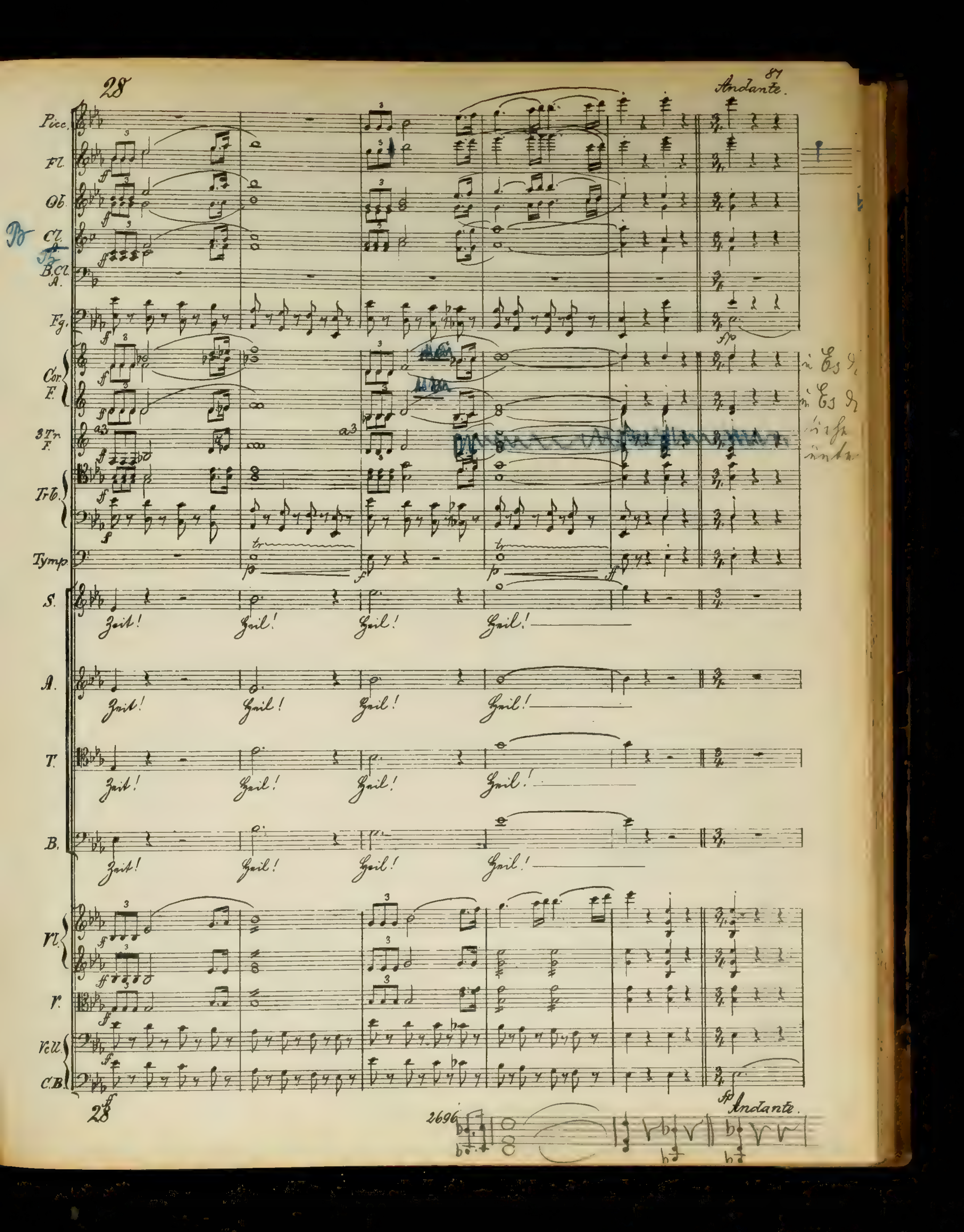
Vcll. — *f* — *mf* — *cresc.* — *mf*

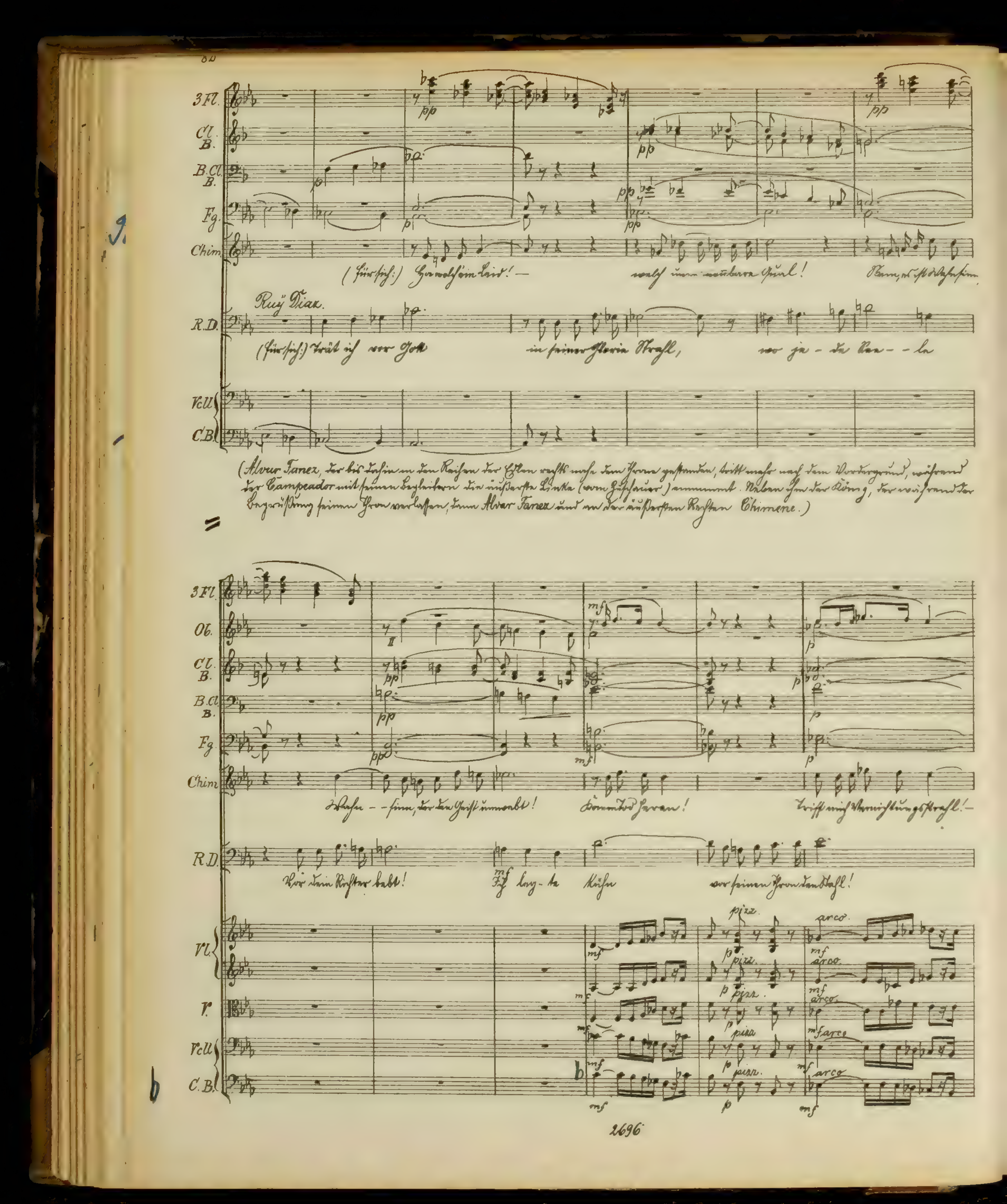
C.B. — *f* — *mf* — *cresc.* — *cresc.*



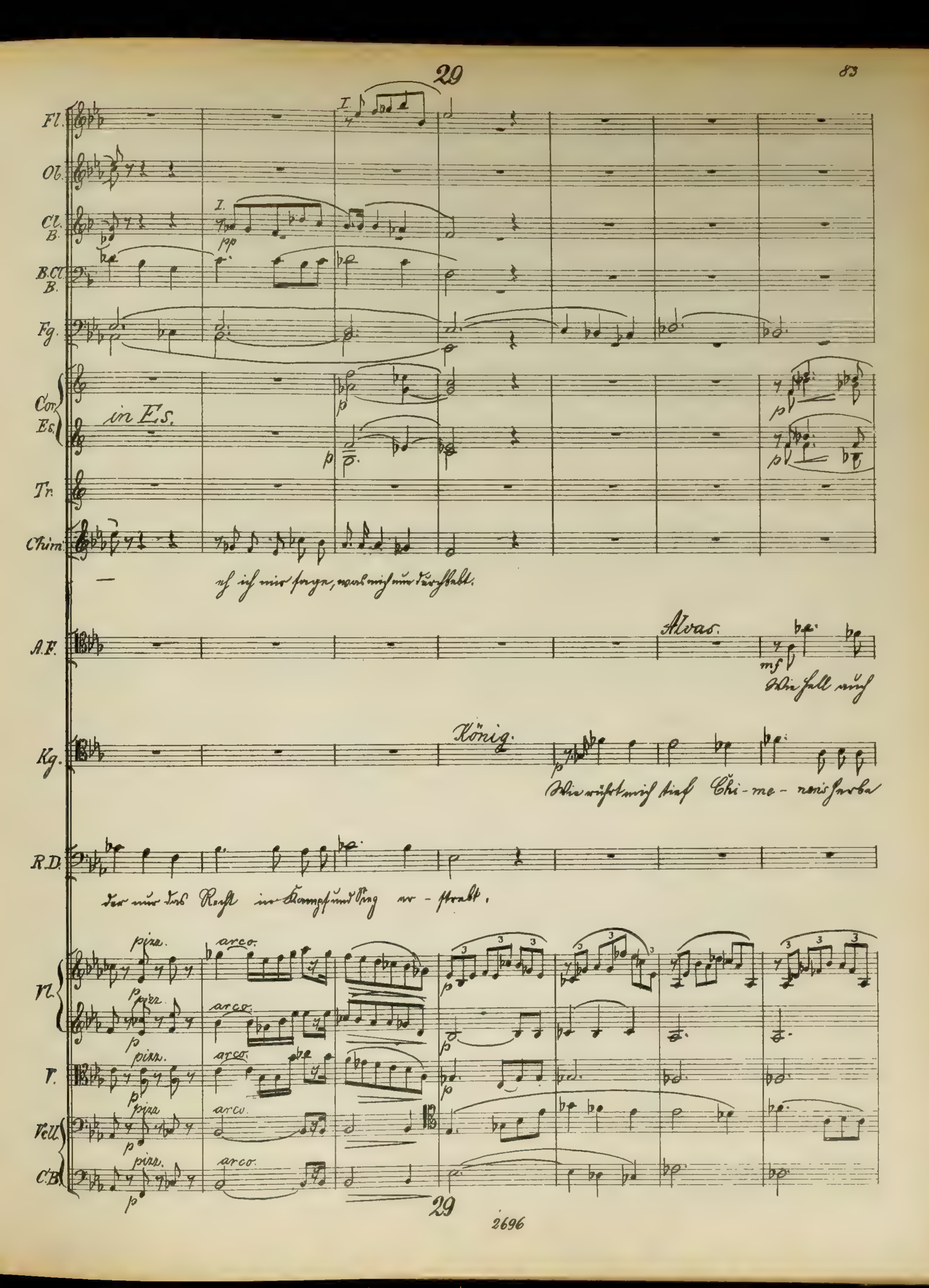
79
Picc.
Fl.
Ob.
Cl.
B.Cl.
Fg.
Cor. F.
3 Tr. F.
Trb.
Tymp.
S.
A.
T.
B.
Vl.
V.
Vcll.
C.B.
mf
cresc.
ff
Campea-dor!
Held Casti-liens
2696
Trompeten

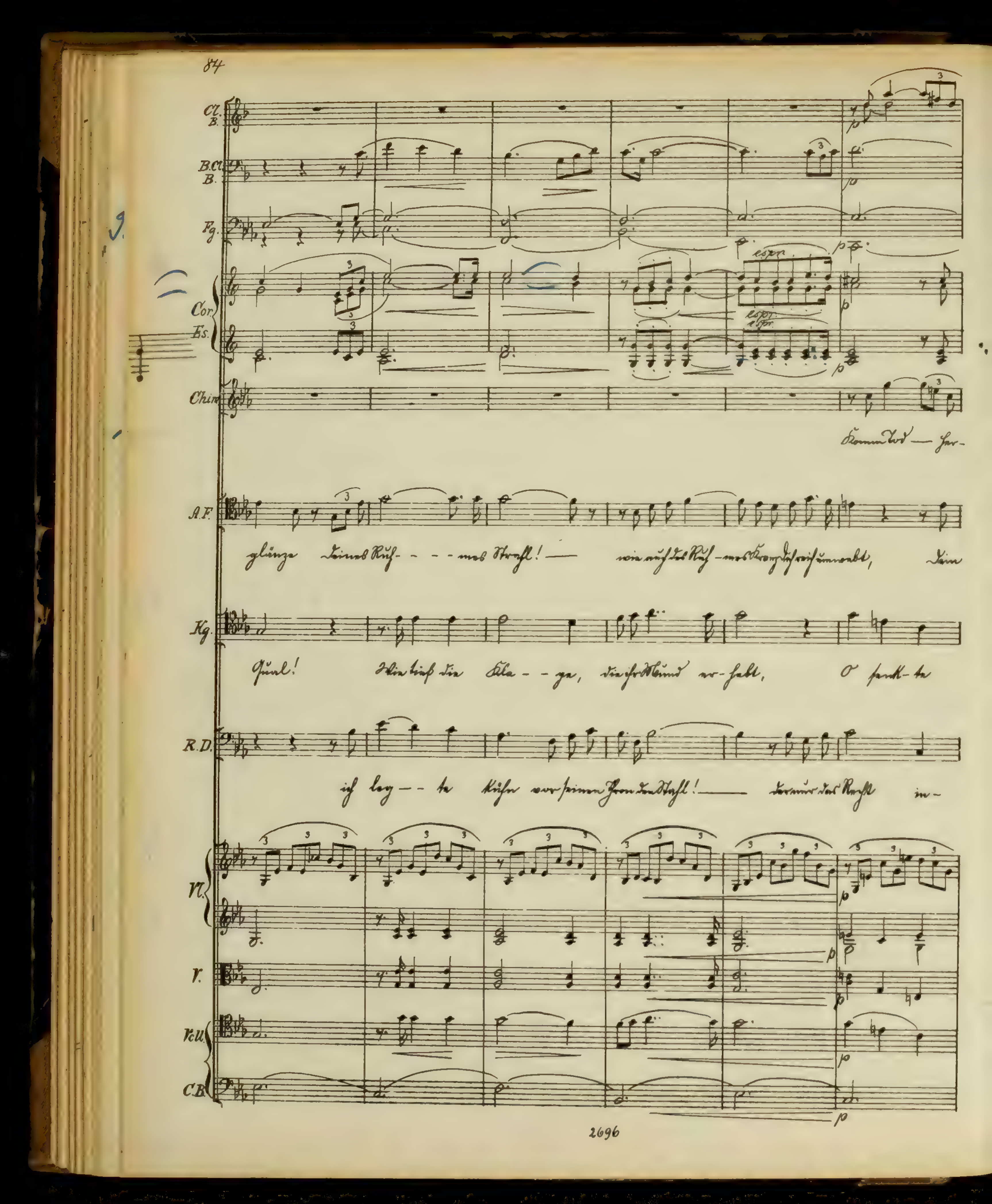

Picc.
Fl.
Ob.
Cl.
B. Cl. A.
Fg.
Cor. F.
Tr. F.
Trb.
Tymp.
S.
A.
T.
B.

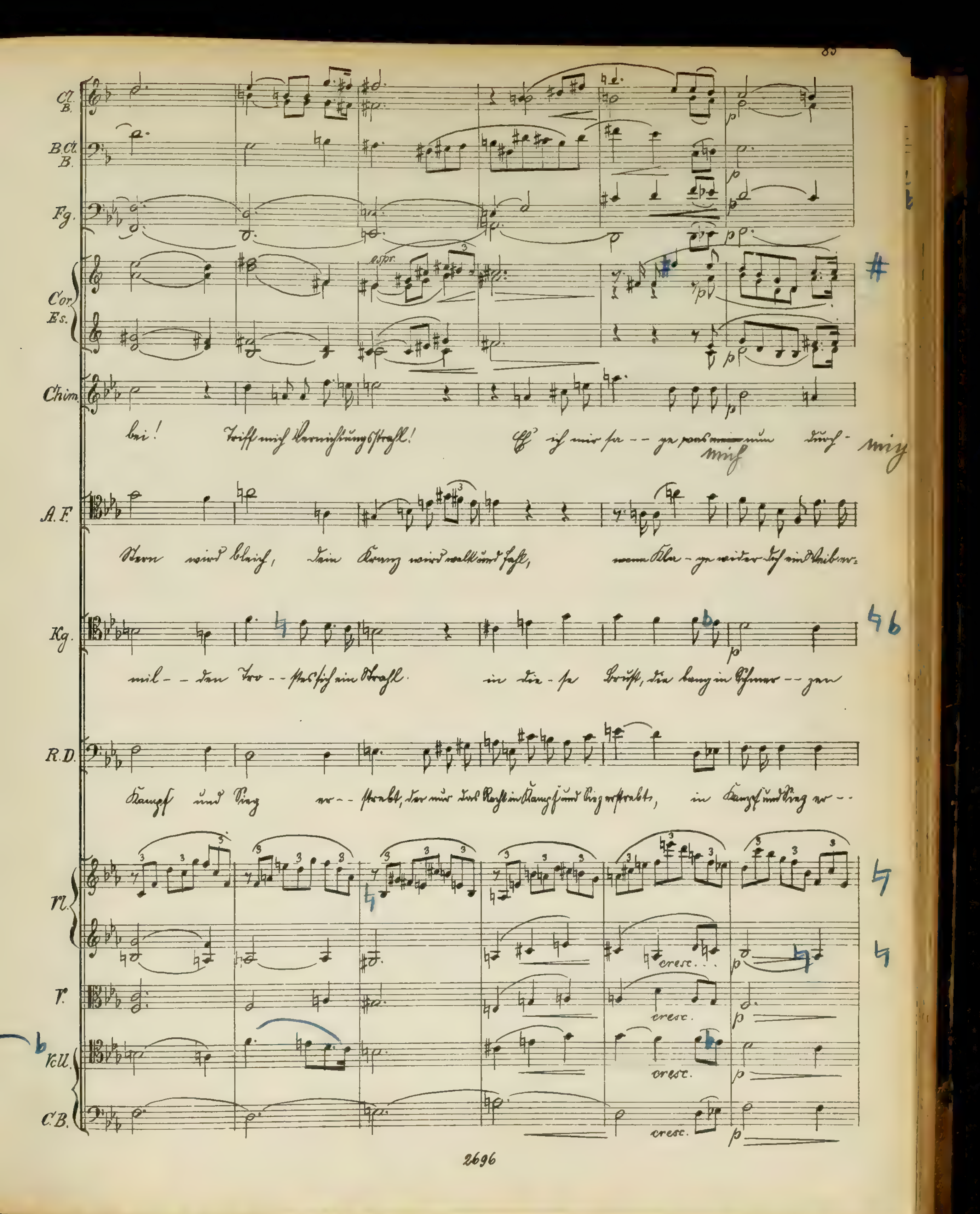

28
87
Andante.
Picc.
Fl.
Ob.
Cl.
B.Cl.
Fg.
Cor. F.
Tr.
Trb.
Tymp.
S.
A.
T.
B.
Zeit!
Heil!
Vl.
V.
Vcll.
C.B.
Andante.
2696



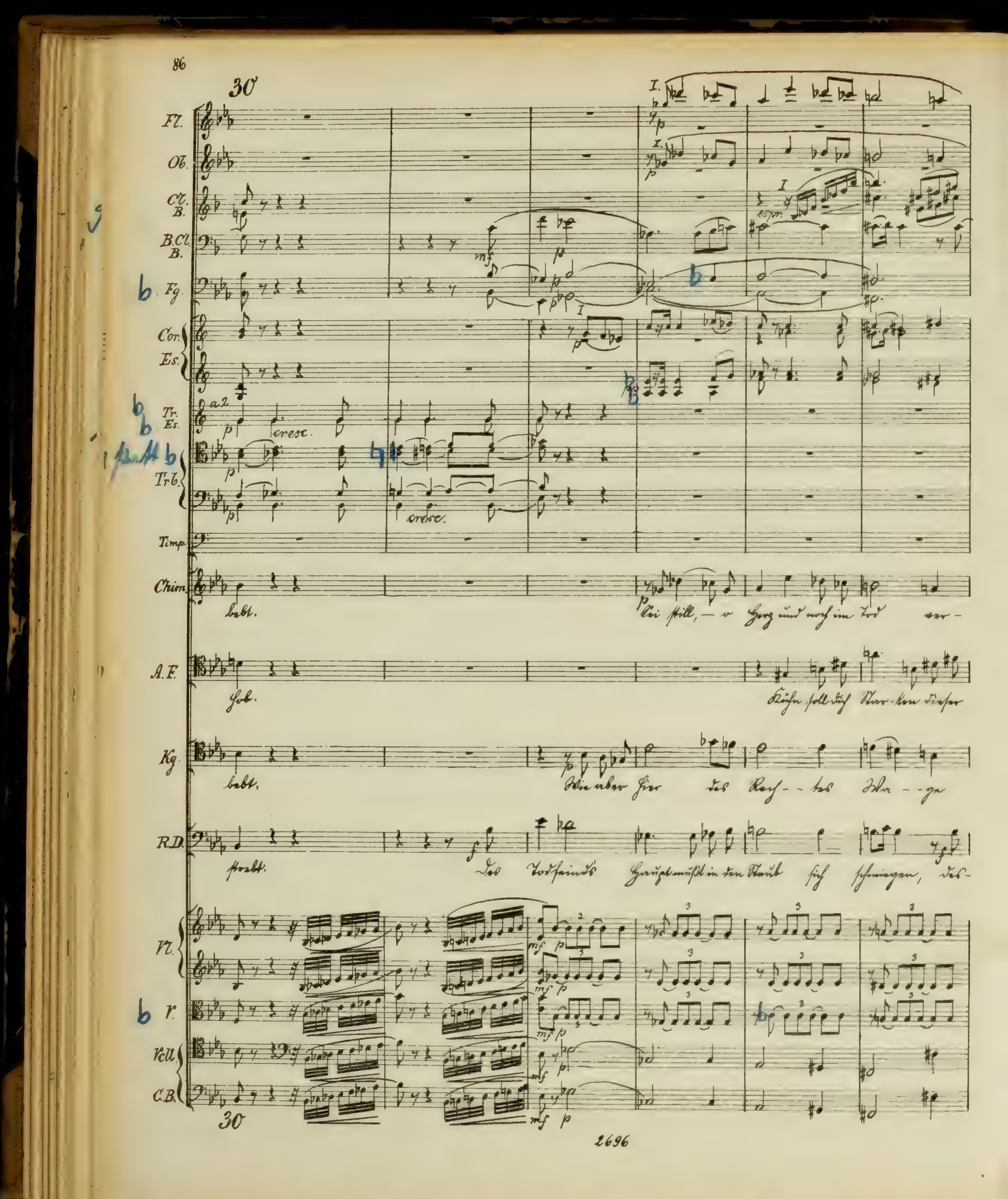
3 Fl.
Cl. B.
B.Cl. B.
Fg.
Chim.
Ruy Diaz.
R.D.
(für sich:) trät ich vor Gott
in seiner Glorie Strahl,
Vcll.
C.B.
(Alvar Fanez, ... der Campeador ... Chimene.)
3 Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Chim.
R.D.
vor dem Richter bebt!
Vl.
V.
Vcll.
C.B.
pizz.
arco
2696

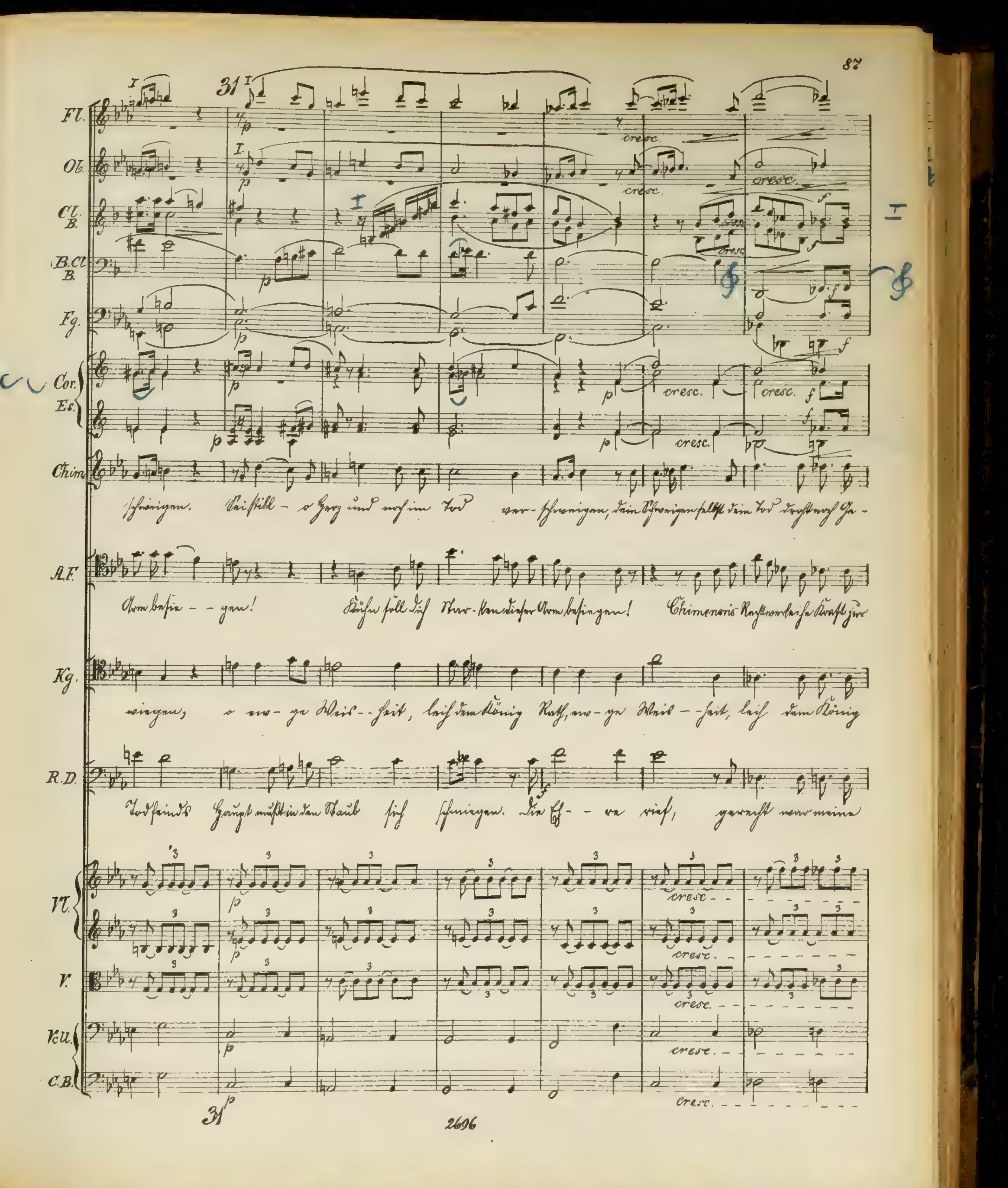

29
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
in Es.
Tr.
Chim.
Alvar.
A.F.
König.
Kg.
R.D.
pizz.
arco
Vl.
V.
Vcll.
C.B.
29

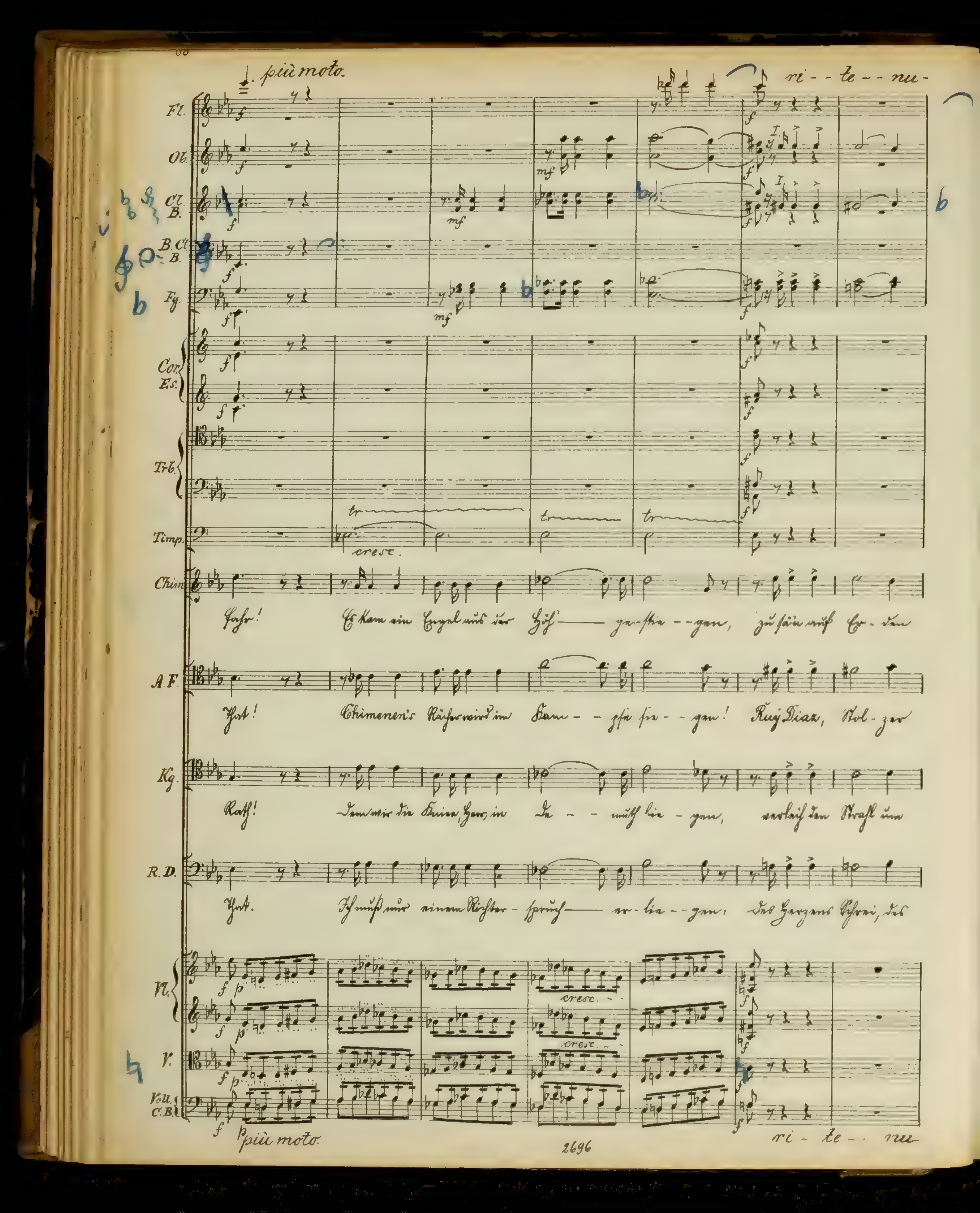

Cl. B.
B.Cl. B.
Fg.
Cor. Es.
espr.
Chim
A.F.
Kg.
R.D.
Vl.
V.
V.U.
C.B.



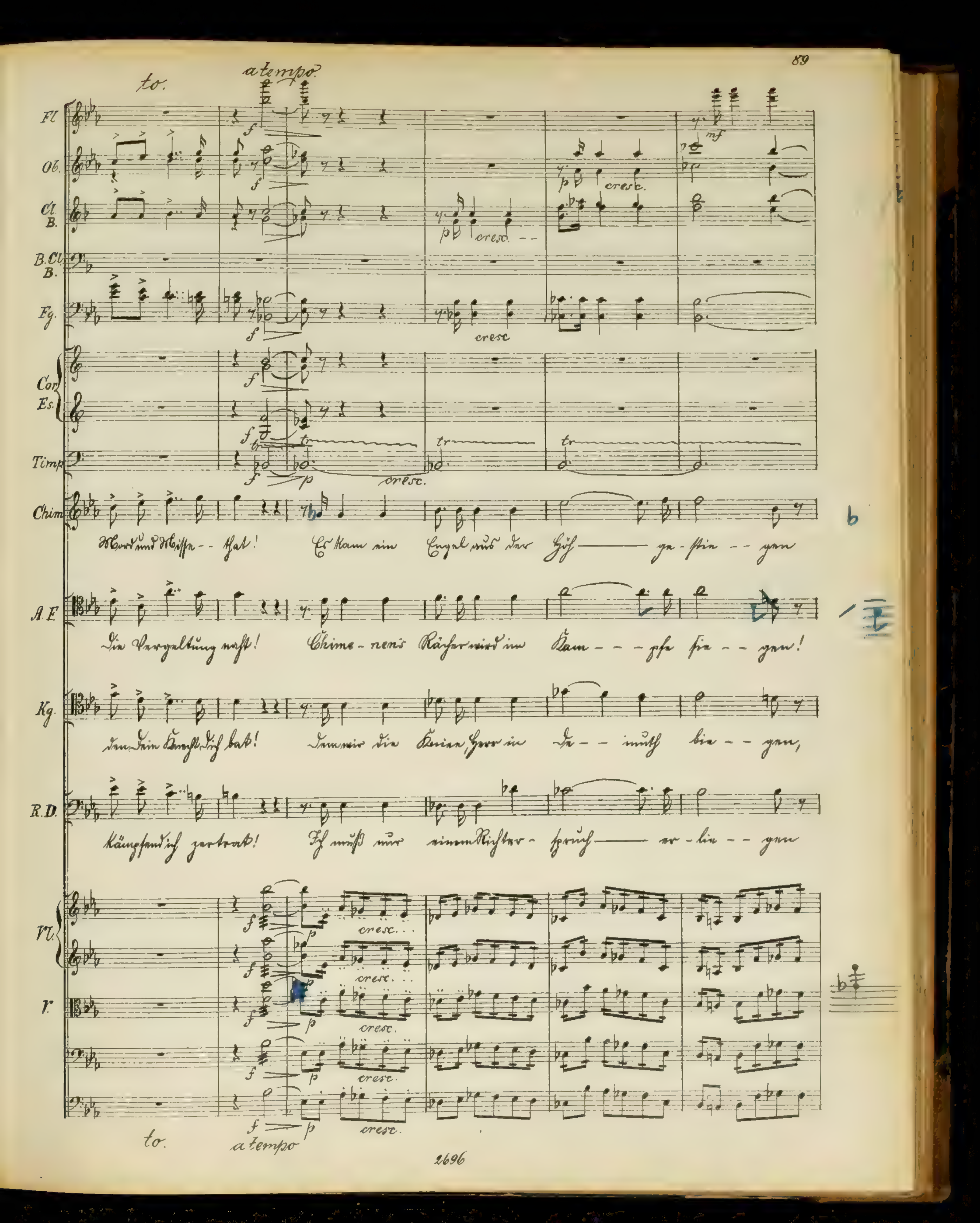
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
espr.
Chim.
A.F.
Kg.
R.D.
Vl.
V.
Vcll.
C.B.
cresc.
p
2696

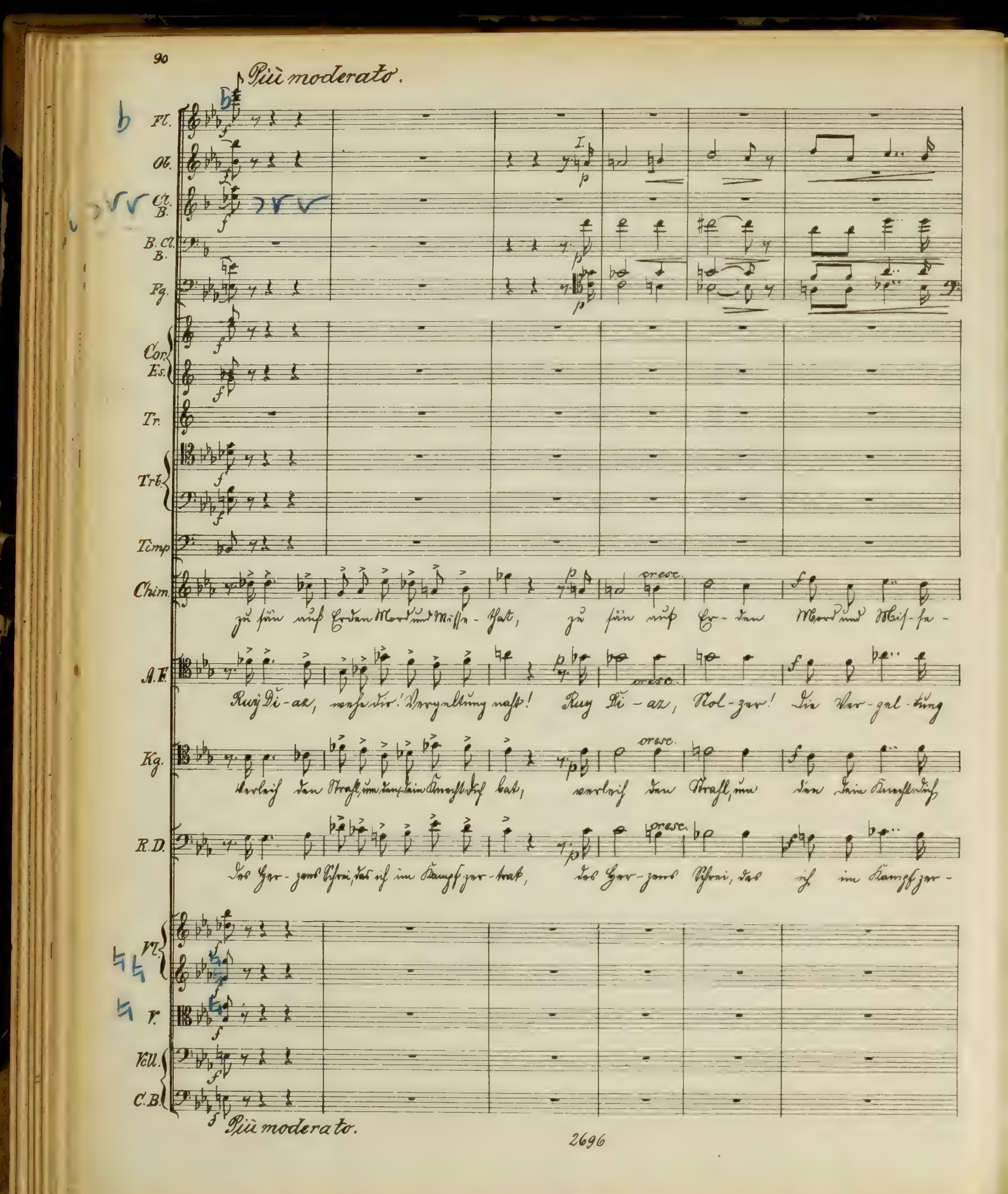

30
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
Tr. Es.
Trb.
Timp.
Chim.
A.F.
Kg.
R.D.
Vl.
Vc.
C.B.
a2
cresc.
espr.
30

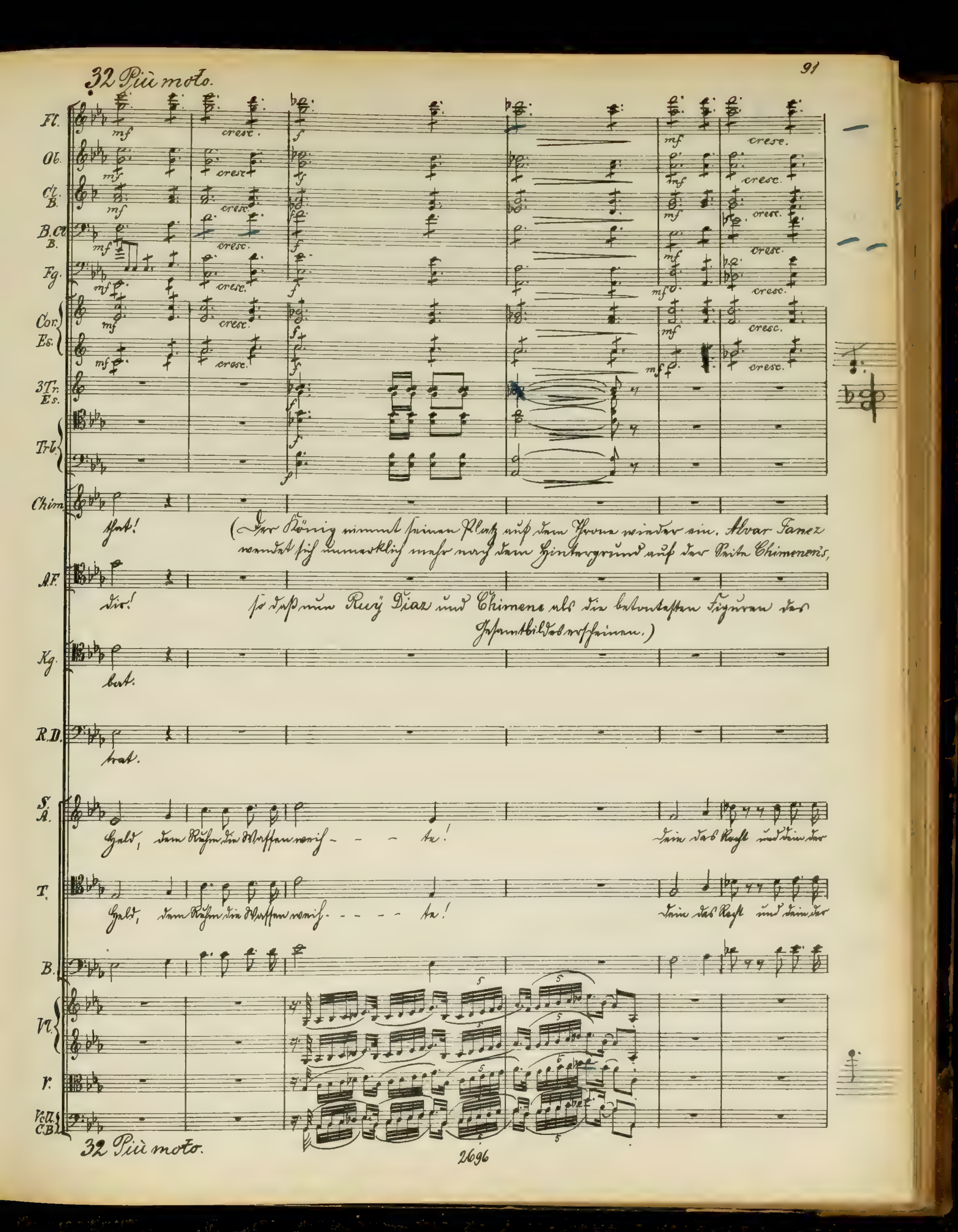

31
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
Chim.
A.F.
Kg.
R.D.
Vl.
V.
Vcll.
C.B.
cresc.
31
2696

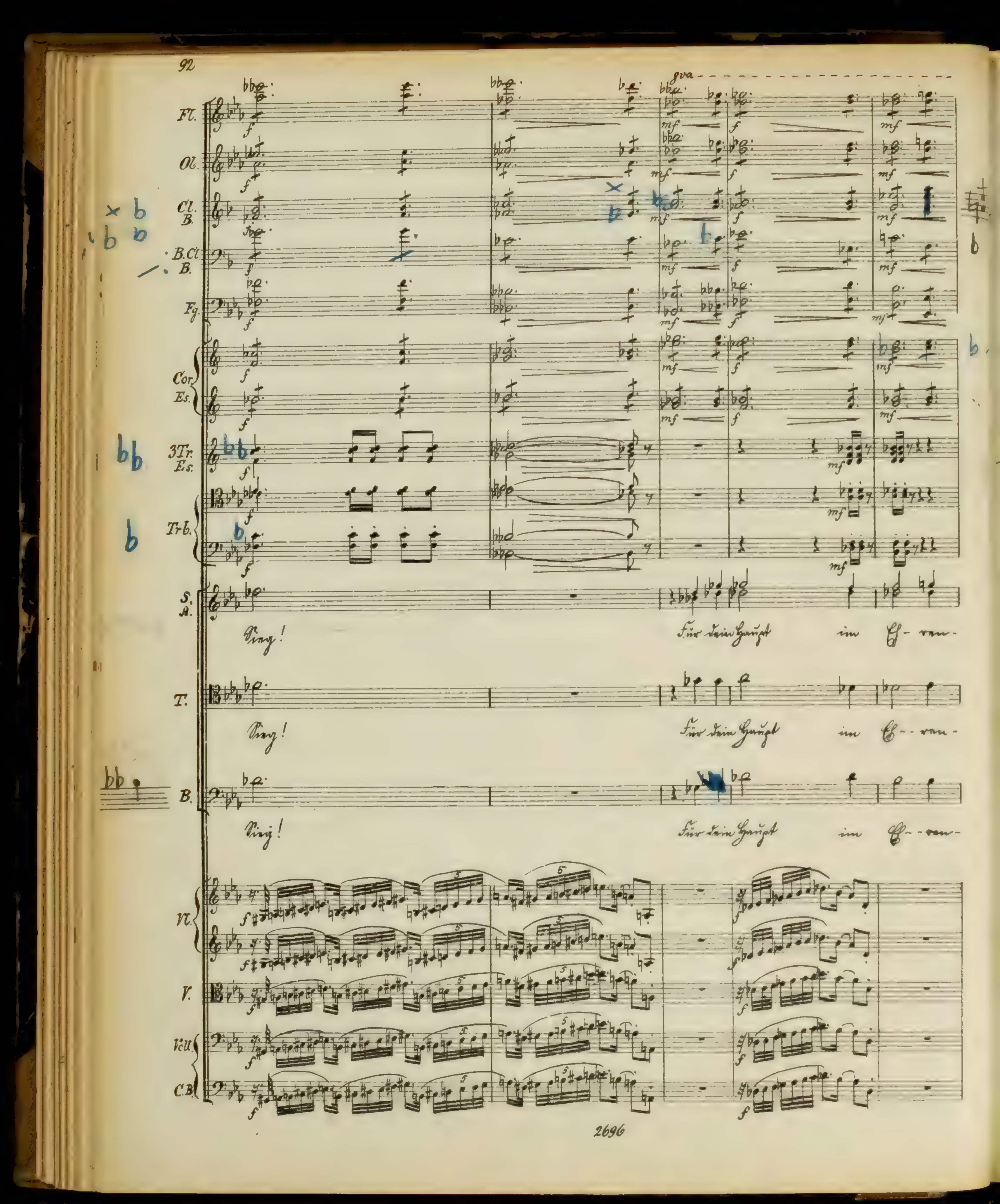


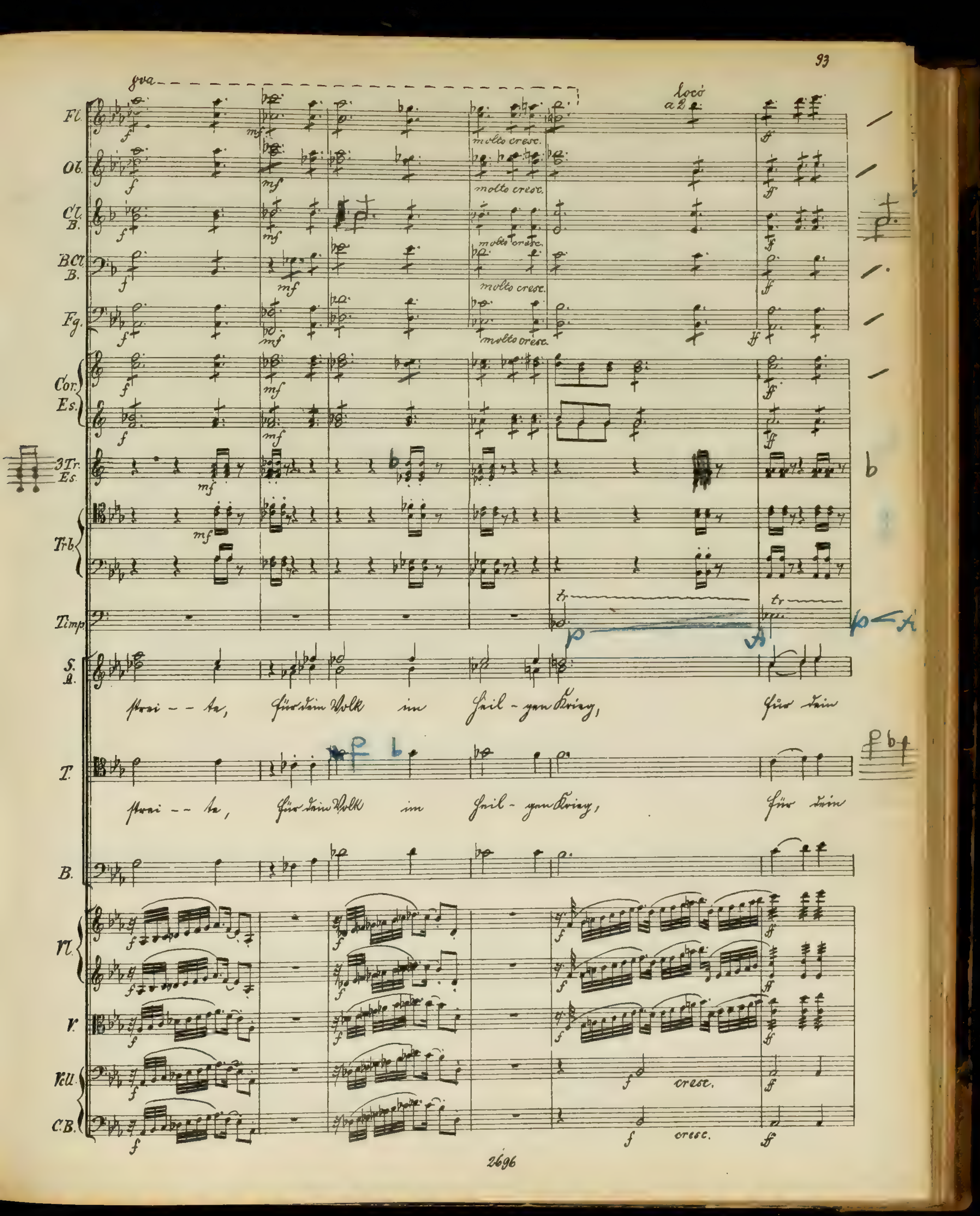
più moto.
ri - - te - - nu
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
Trb.
Timp.
cresc.
Chim.
A.F.
Kg.
R.D.
Vl.
V.
Vc.ll. C.B.
più moto.
ri - te - - nu
2696

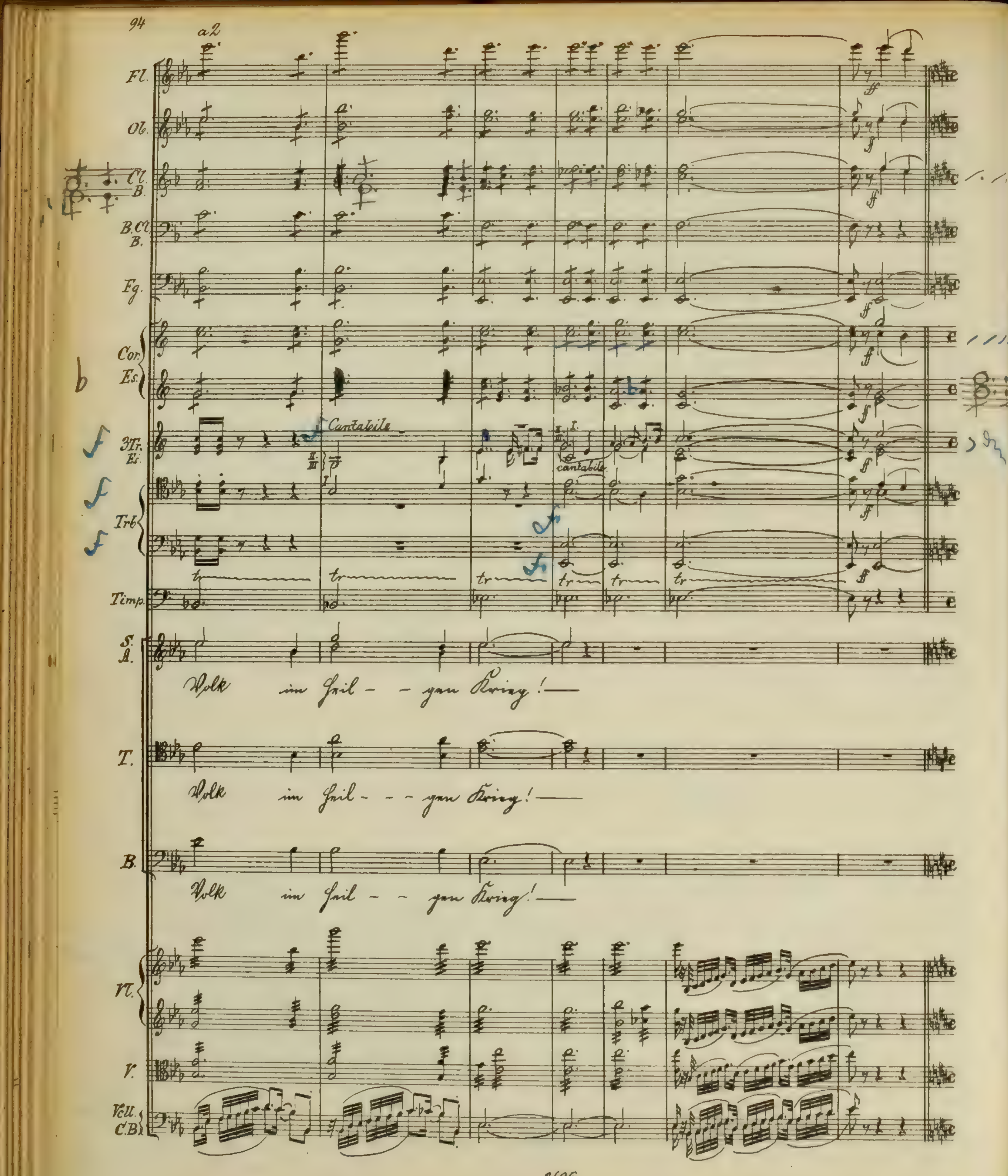

to.
a tempo
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
Timp.
Chim.
A.F.
Kg.
R.D.
Vl.
V.
cresc.
to.
a tempo

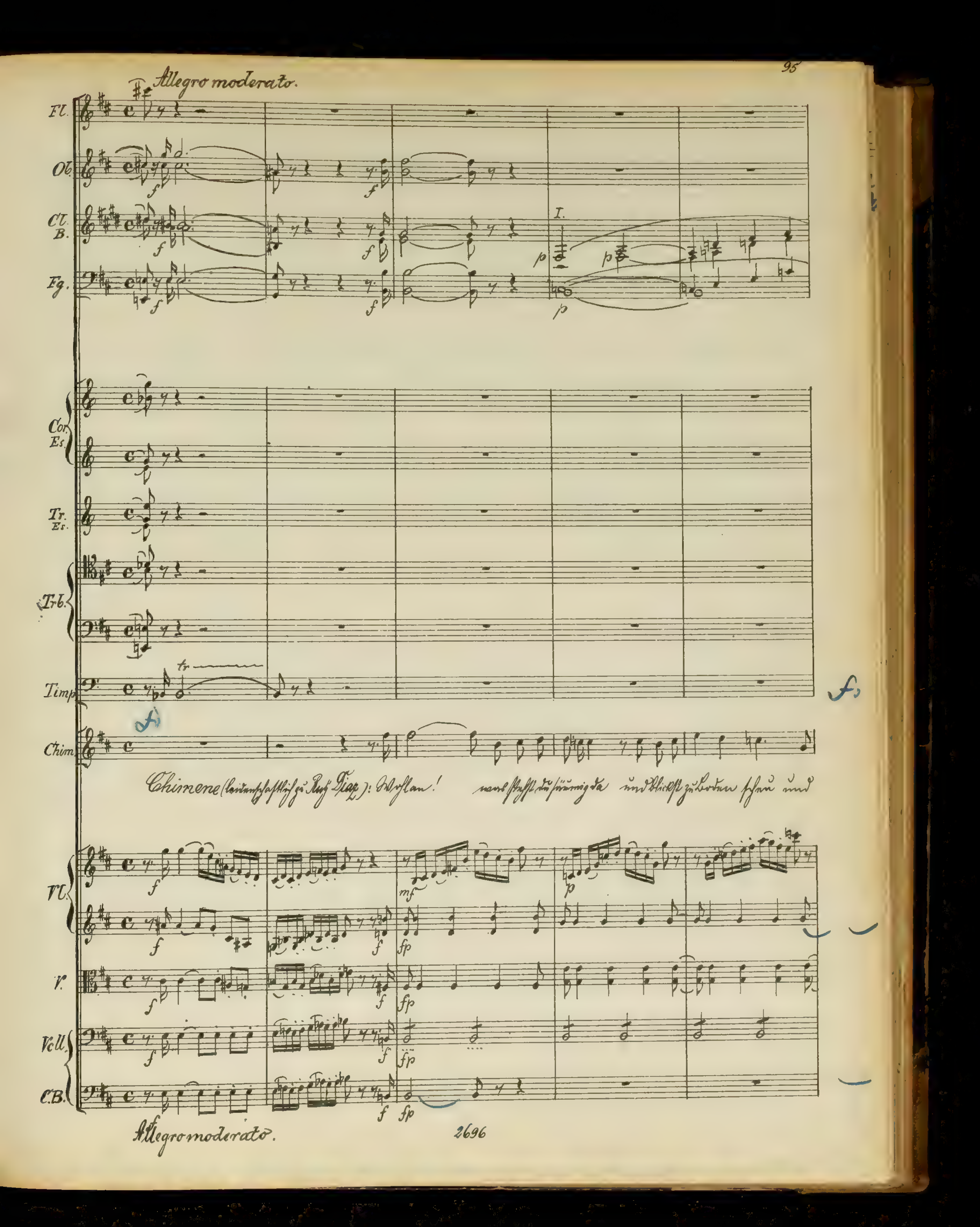

Più moderato.
Fl.
Ob.
Cl. B.
B. Cl. B.
Fg.
Cor. Es.
Tr.
Trb.
Timp.
Chim.
A. F.
Kg.
R. D.
Vl.
V.
Vcll.
C. B.
Più moderato.

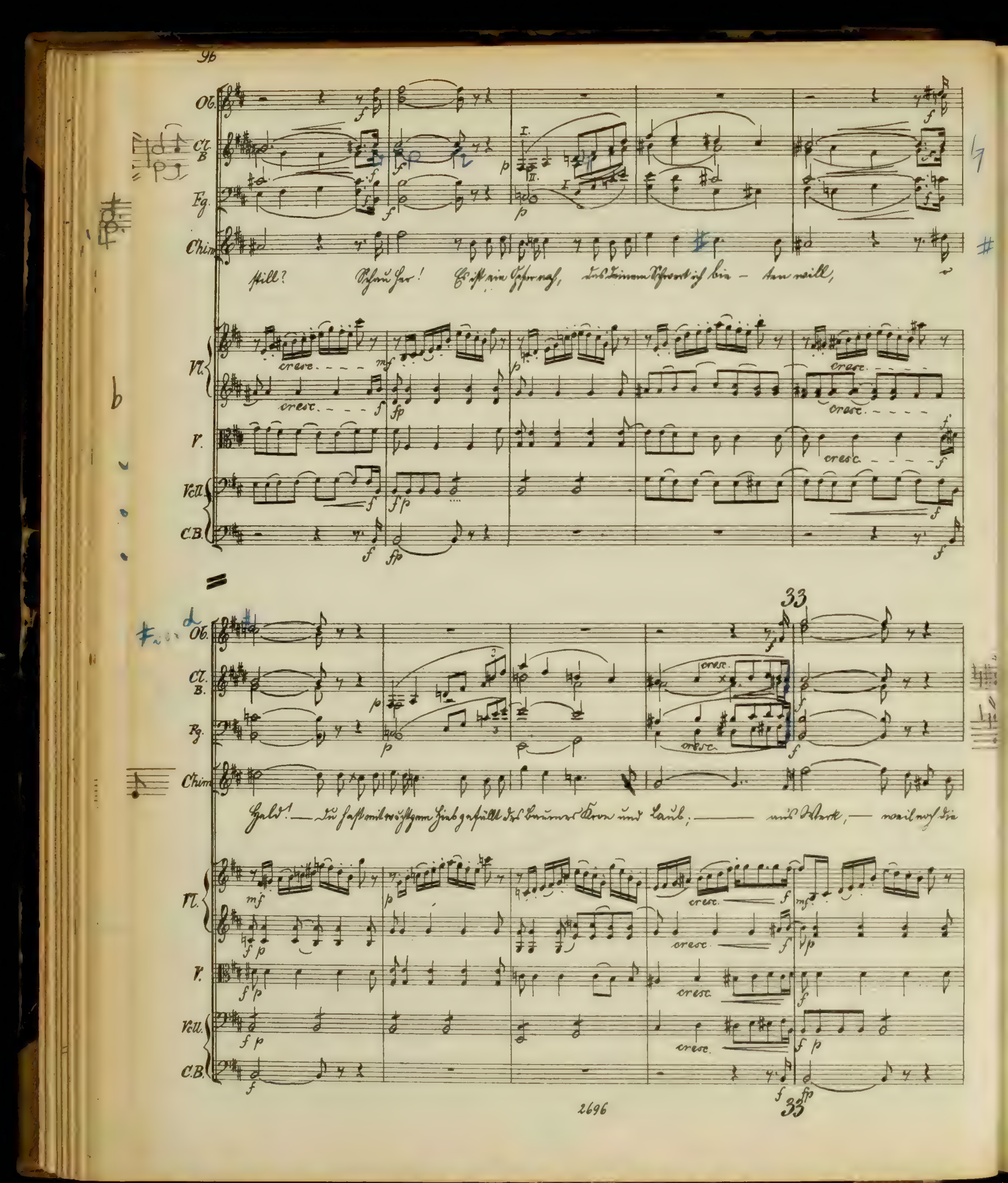

32 Più moto.
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
3 Tr. Es.
Trb.
Chim.
A.F.
Kg.
R.D.
S. A.
T.
B.
Vl.
V.
Vcll. C.B.
mf
cresc.
f
(Der König nimmt seinen Platz auf dem Throne wieder ein. Alvar Fanez wendet sich unmerklich mehr nach dem Hintergrund auf der Seite Chimenens, so daß nun Ruy Diaz und Chimene als die bedeutendsten Figuren des Gesamtbildes erscheinen.)
Held, dem Ruhm die Waffen weih- - - te!
Dein das Recht und dein der
32 Più moto.

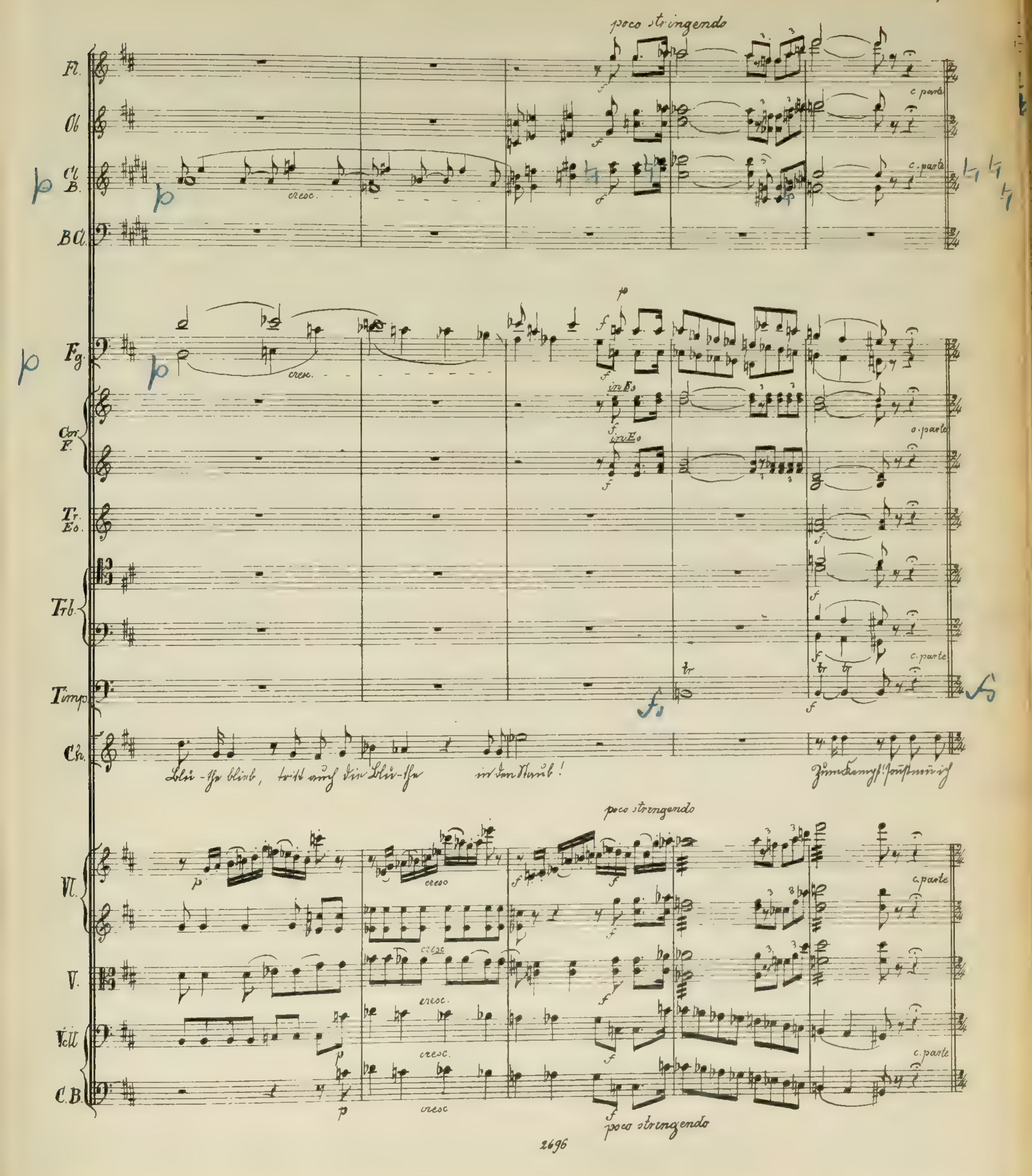

92
8va
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
3Tr. Es.
Trb.
S. A.
Sieg!
Für dein Haupt
im
T.
Sieg!
Für dein Haupt
im
B.
Sieg!
Für dein Haupt
im
Vl.
V.
Vcll.
C.B.
2696


8va
loco
a 2
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
3 Tr. Es.
Trb.
Timp.
S. A.
T.
B.
Vl.
V.
Vcll.
C.B.
molto cresc.
cresc.


a2
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
3 Tr. Es.
Cantabile
cantabile
Trb.
Timp.
S. A.
Volk im Heil - - gen Krieg!—
T.
Volk im Heil - - - gen Krieg!—
B.
Volk im Heil - - gen Krieg!—
Vl.
V.
Vcll. C.B.


Allegro moderato.
Fl.
Ob.
Cl. B.
Fg.
Cor. Es.
Tr. Es.
Trb.
Timp.
Chim.
Chimene (leidenschaftlich zu Ruy Diaz): Wohlan! was stehst du säumig da und blickst zu Boden scheu und
Vl.
V.
Vcll.
C.B.
Allegro moderato.


Ob.
Cl. B.
Fg.
Chin.
Vl.
V.
Vcll.
C.B.
cresc.
33


poco stringendo
Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. F.
in Es
Tr. Es.
Trb.
Timp.
Ch.
Blü-the bleib, tritt auch die Blü-the in den Staub!
Vl.
V.
Vcll.
C.B.
cresc.
c. parte

Fl.

Ob.

Cl. B.

mf f

B.Cl.

Fg.

mf f c. parte

Cor. Es.

Tr.

Trb.

Timp.

Ch.

Feig-ling dich, der Grei-se nur mit Mord bedroht, triff zu! Vernichte, töd-te mich! Vergeb ich

Vl.

mf f c. parte

V.

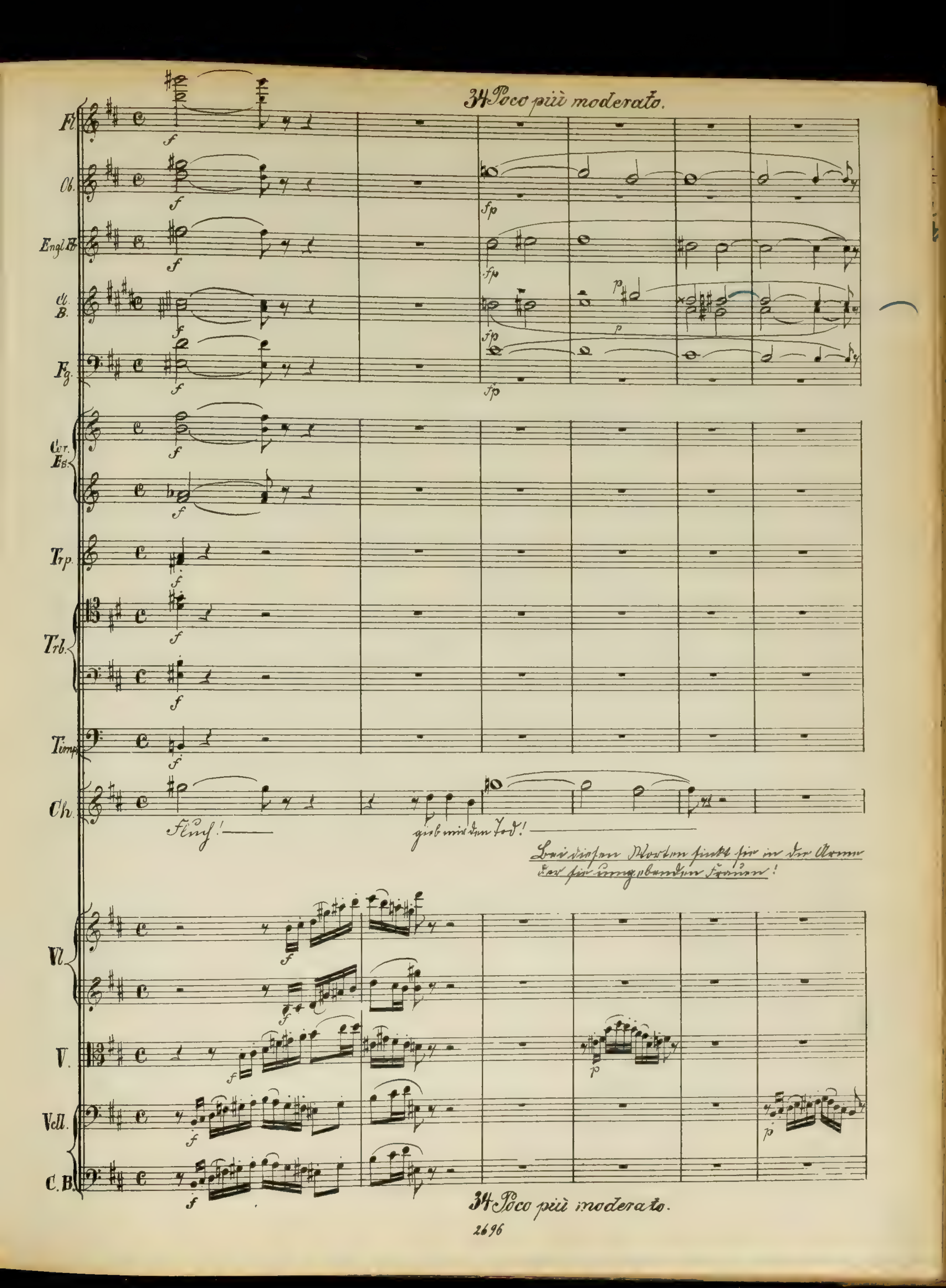
mf f

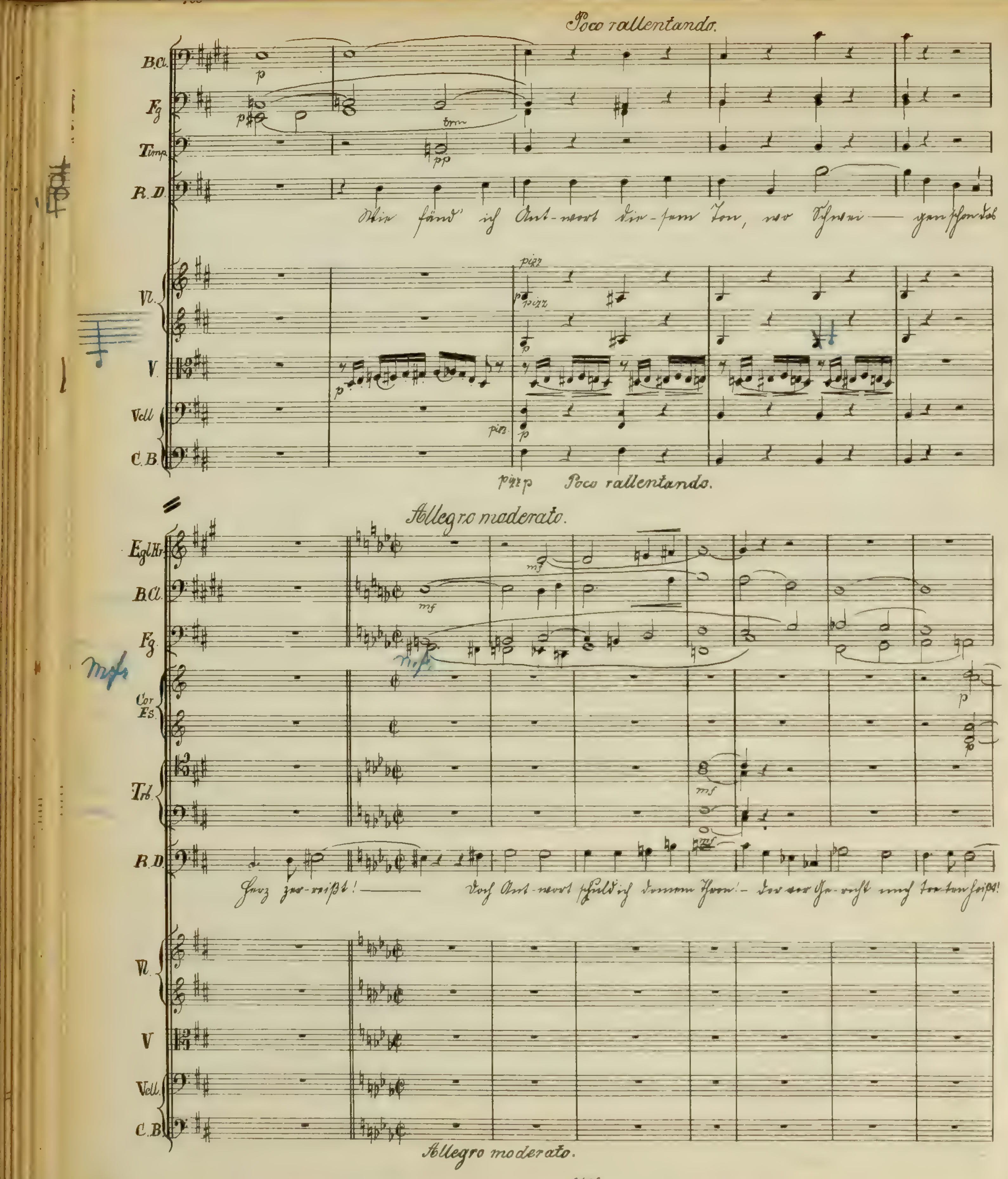
Vell.

mf f c. parte

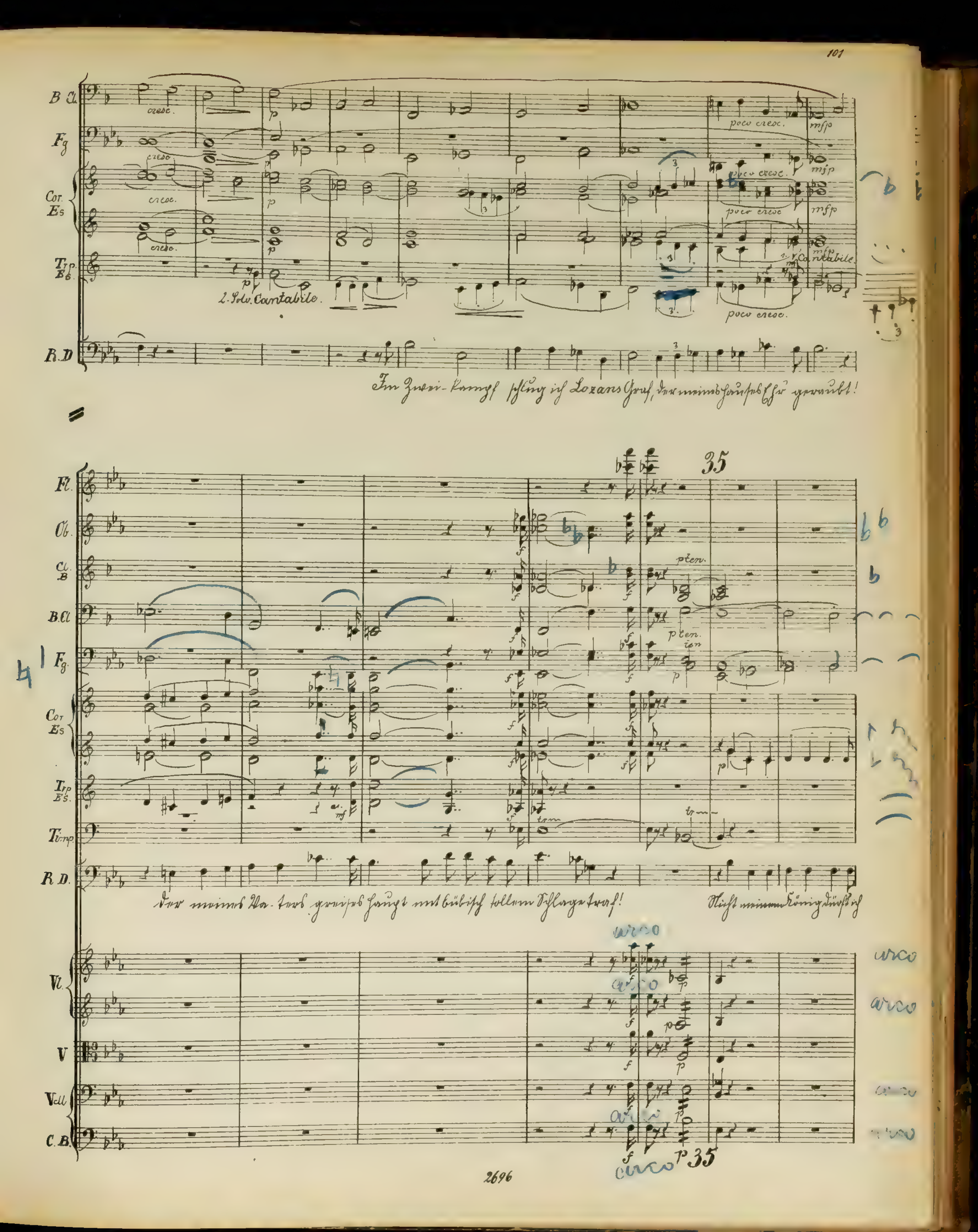
C.B.

mf f

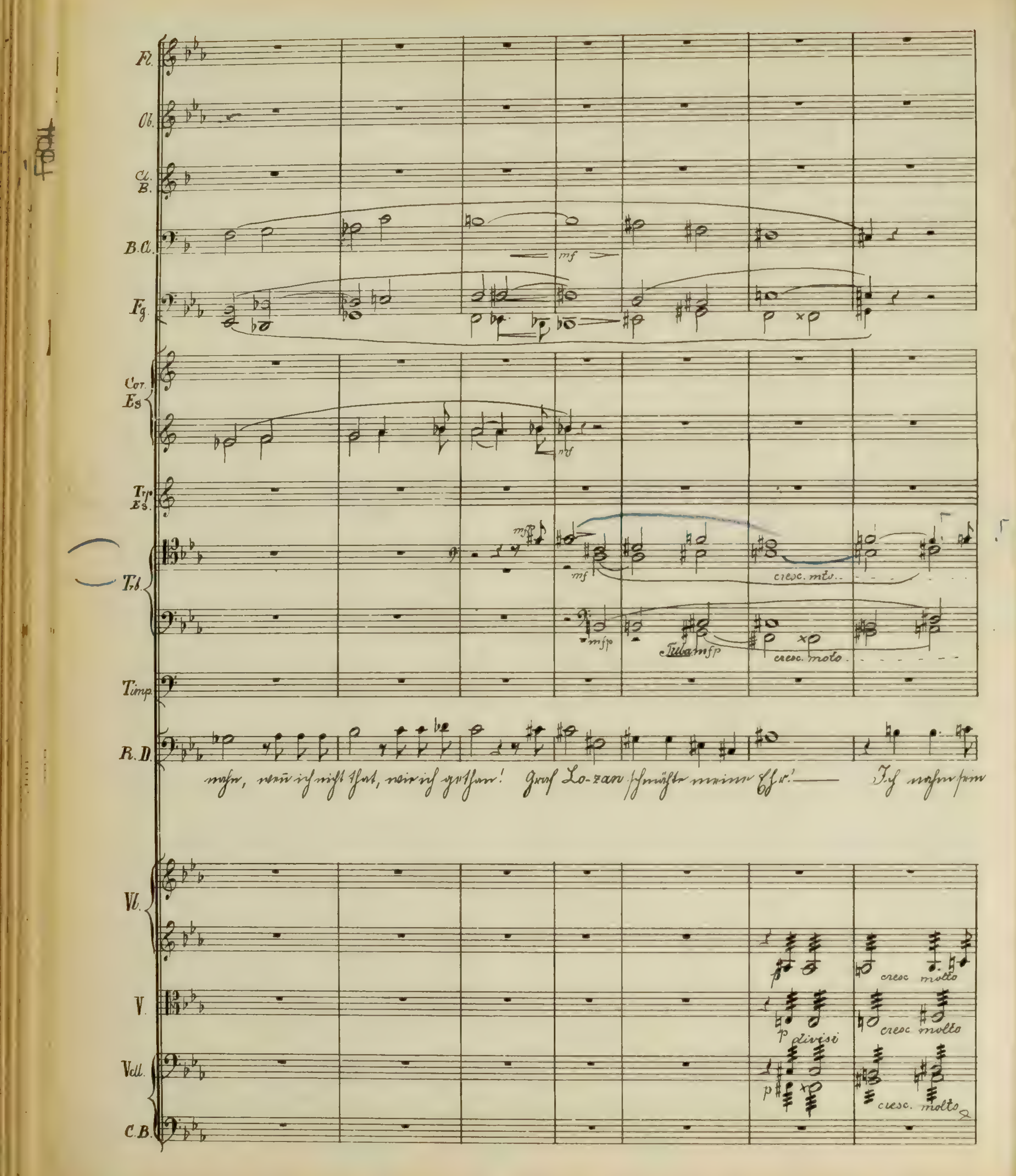

34 Poco più moderato.
Fl.
Ob.
Engl. H.
Cl. B.
Fg.
Cor. Es.
Trp.
Trb.
Timp.
Ch.
Fluch!
gieb mir den Tod!
Bei diesen Worten sinkt sie in die Arme der sie umgebenden Frauen!
Vl.
V.
Vcll.
C. B.
34 Poco più moderato.

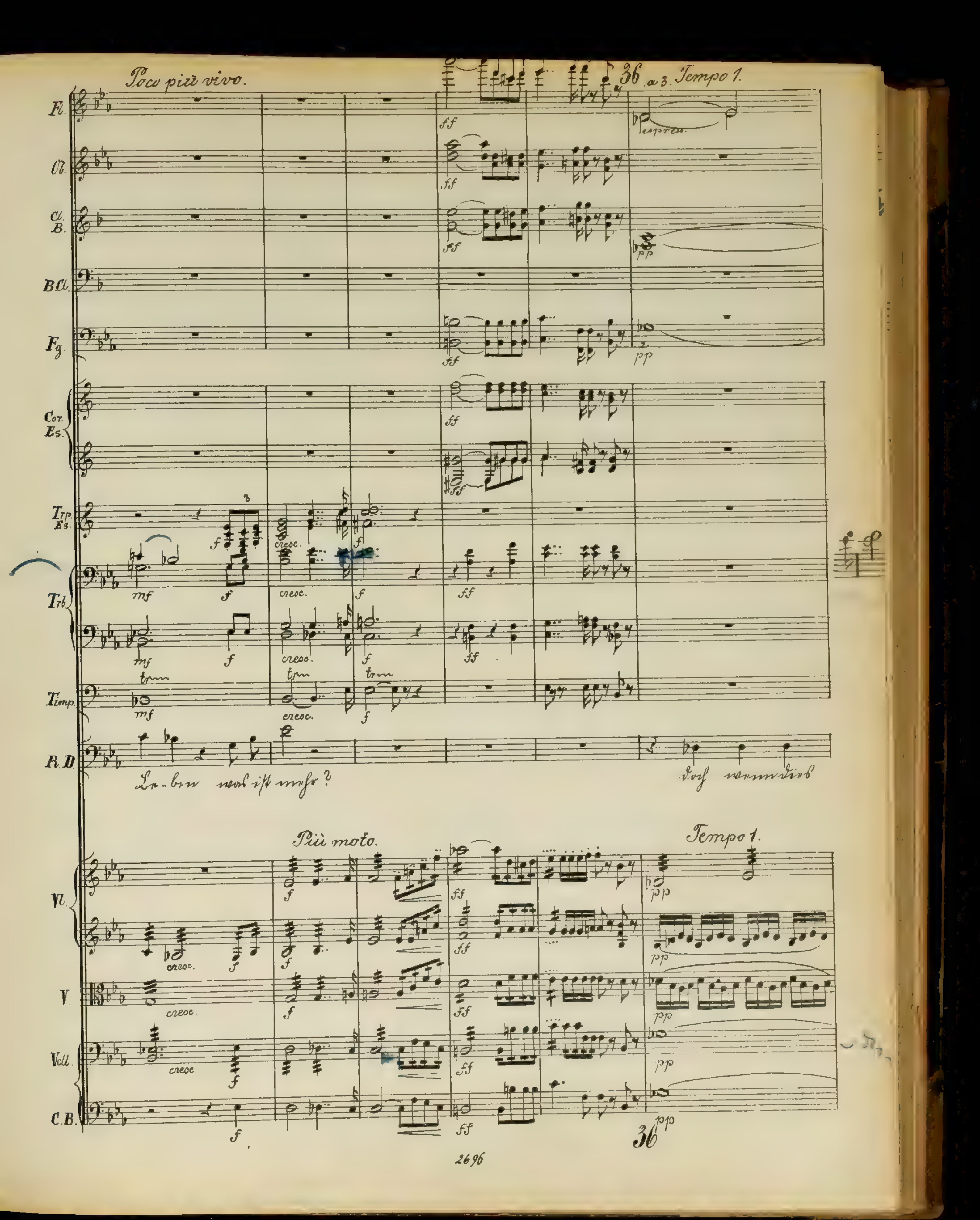


Poco rallentando.
B.Cl.
Fg
Timp.
R.D.
Vl.
V.
Vcll
C.B.
pizz
Poco rallentando.
Allegro moderato.
Egl.Hr.
B.Cl.
Fg.
Cor Es.
Trb.
R.D.
Vl.
V
Vcll.
C.B.
Allegro moderato.

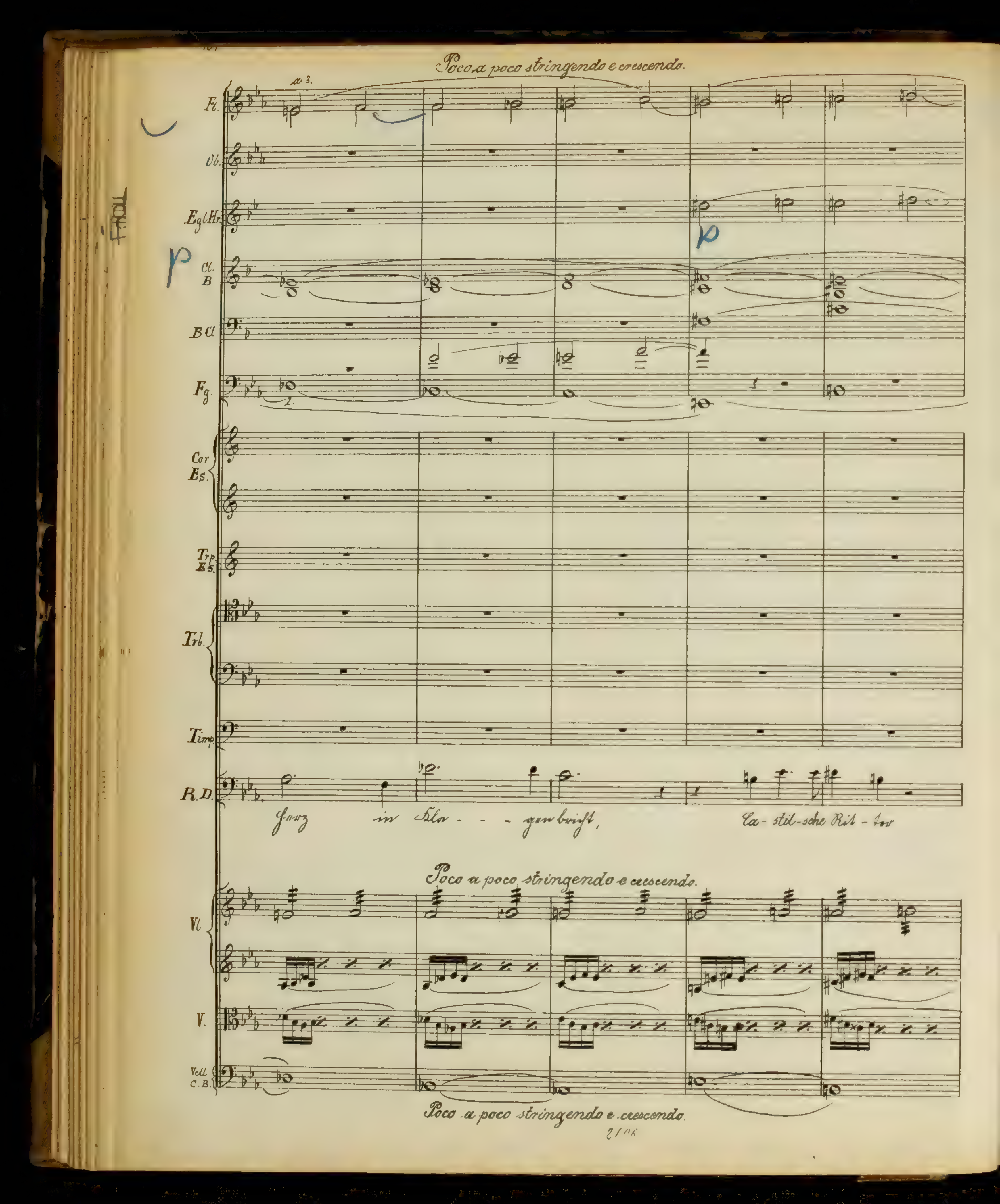


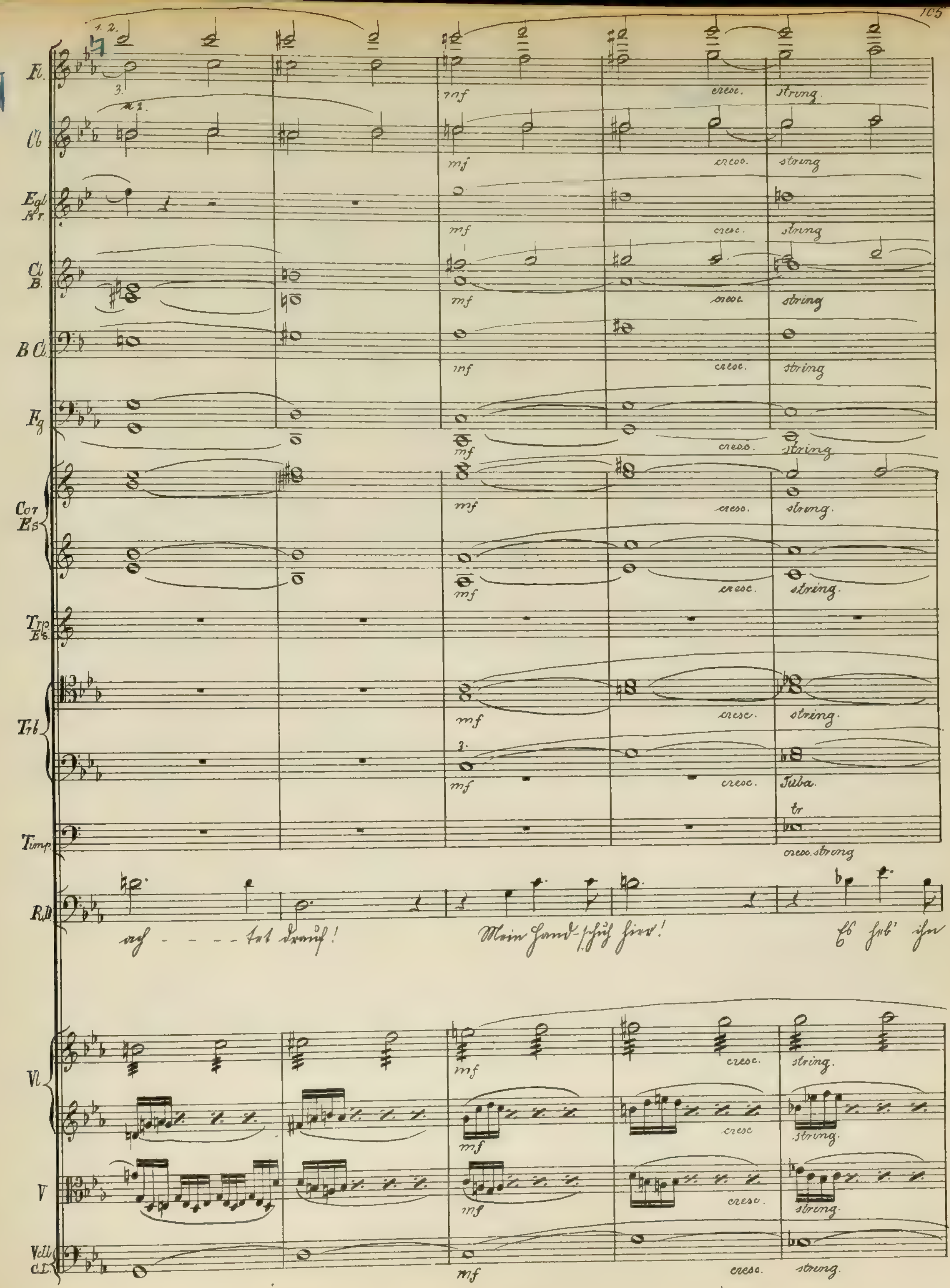
B. Cl.
Fg.
Cor. Es
Trp. B
R. D
cresc.
poco cresc.
mfp
2. Solo. Cantabile.
1. V. Cantabile
Fl.
Ob.
Cl. B
B. Cl.
Fg.
Cor. Es
Trp. Es.
Timp.
R. D.
Vl.
V
Vcll
C. B.
p ten.
arco
35

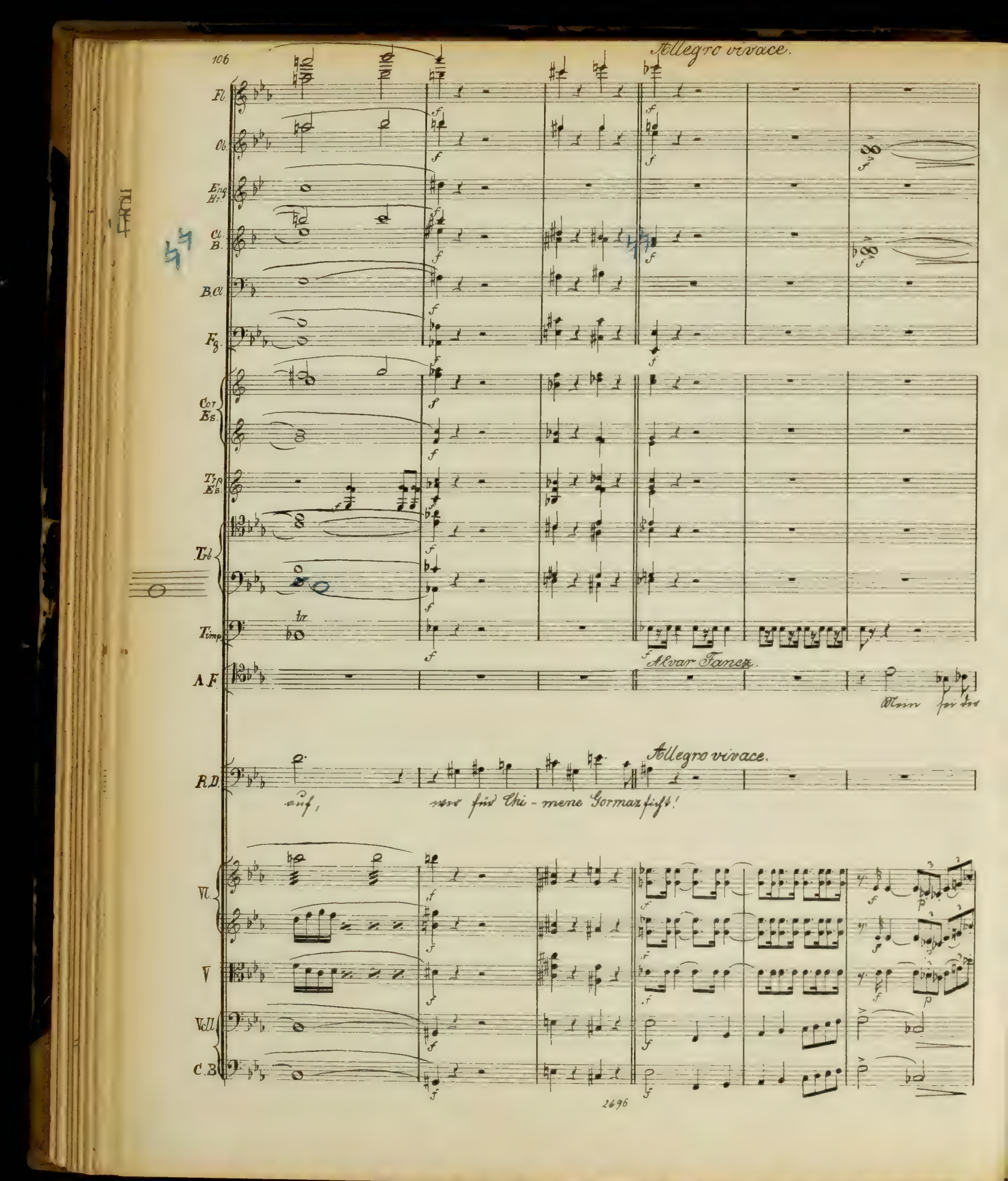

Fl.
Ob.
Cl. B.
B.Cl.
mf
Fg.
Cor. Es
Tr. Es.
Tb.
mf
cresc. molto
Tuba mfp
Timp.
R. D.
Vl.
V.
p divisi
cresc. molto
Vell.
C.B.
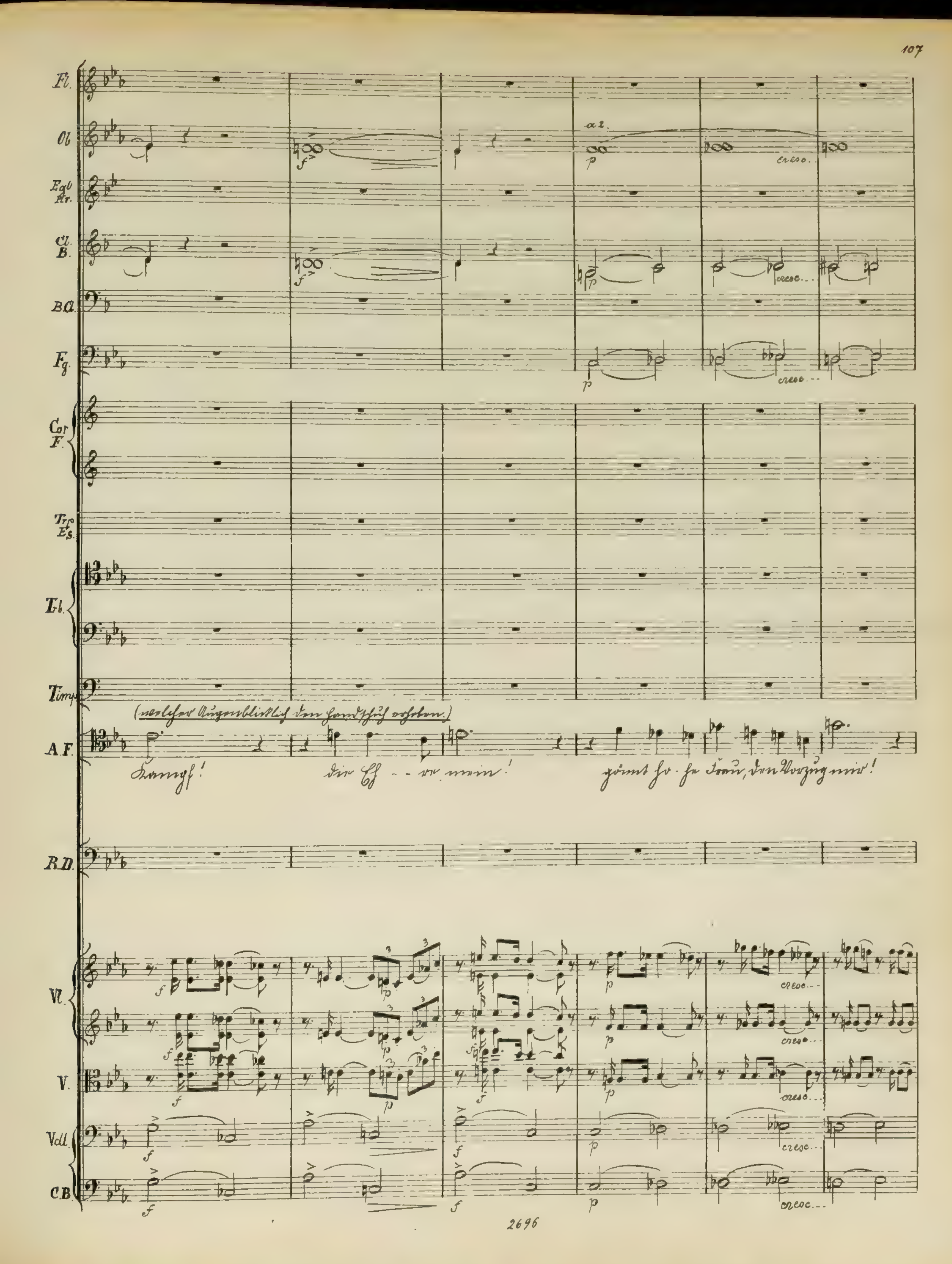


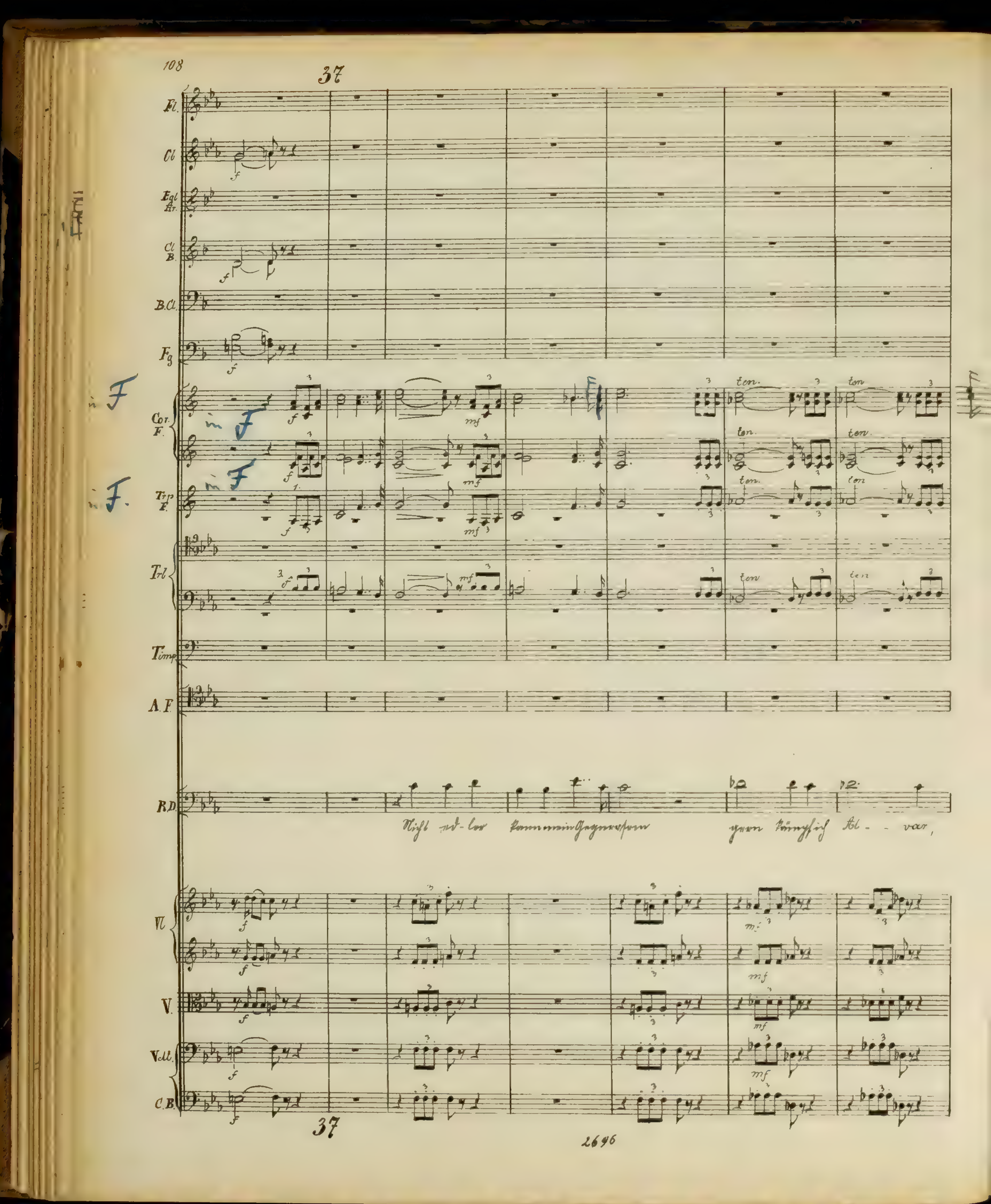
Poco più vivo.
36 a 3. Tempo 1.
Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. Es.
Trp. Es.
Trb.
Timp.
R. D.
Più moto.
Tempo 1.
Vl.
V.
Vcll.
C.B.
36
2696

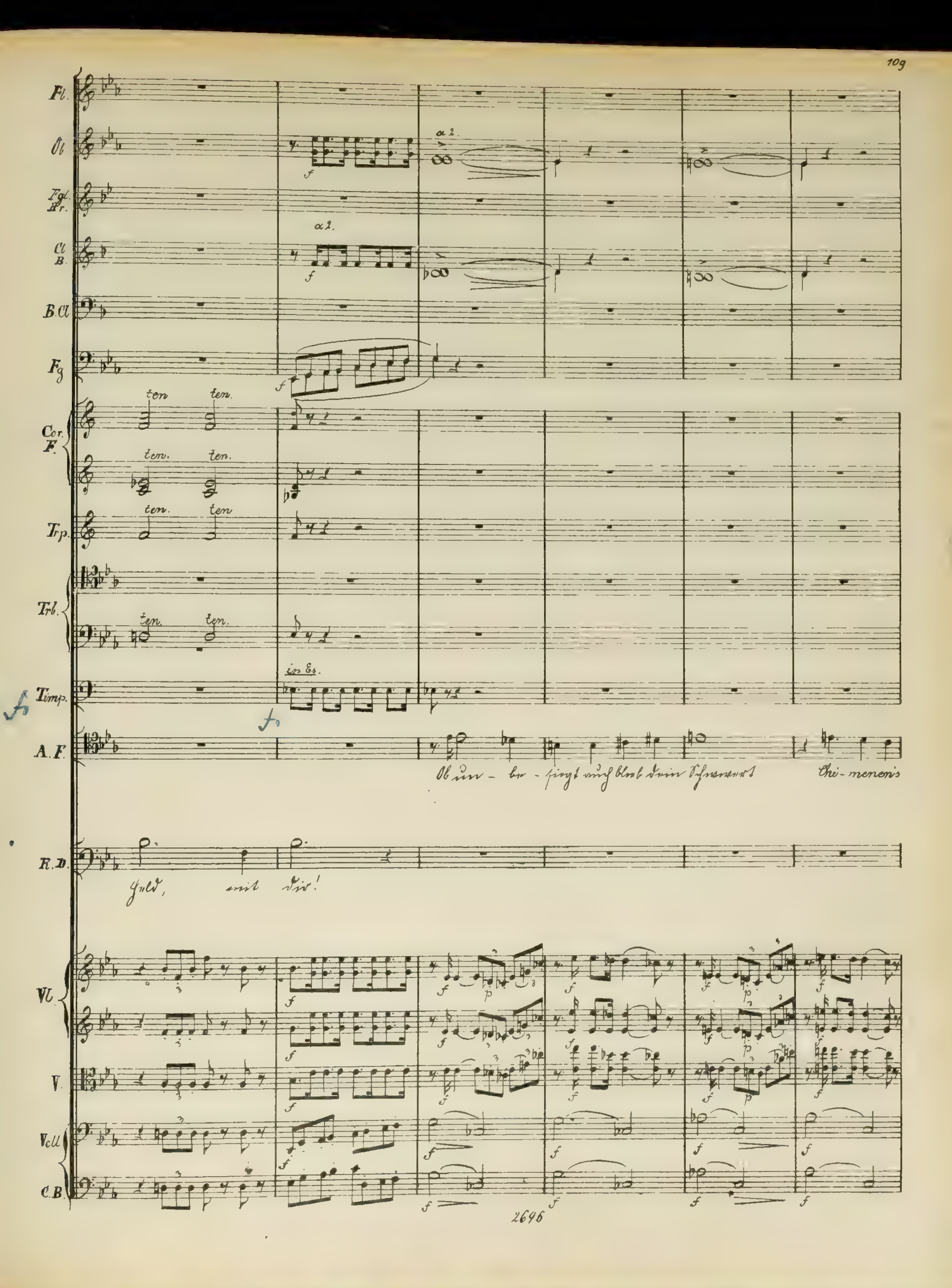

Poco a poco stringendo e crescendo.
a 3.
Fl.
Ob.
Egl. Hr.
Cl. B
B Cl.
Fg.
Cor Es.
Trp. Es.
Trb.
Timp.
R. D.
Ca-stil-sche Rit-ter
Poco a poco stringendo e crescendo.
Vl.
V.
Vcll. C. B.
Poco a poco stringendo e crescendo.

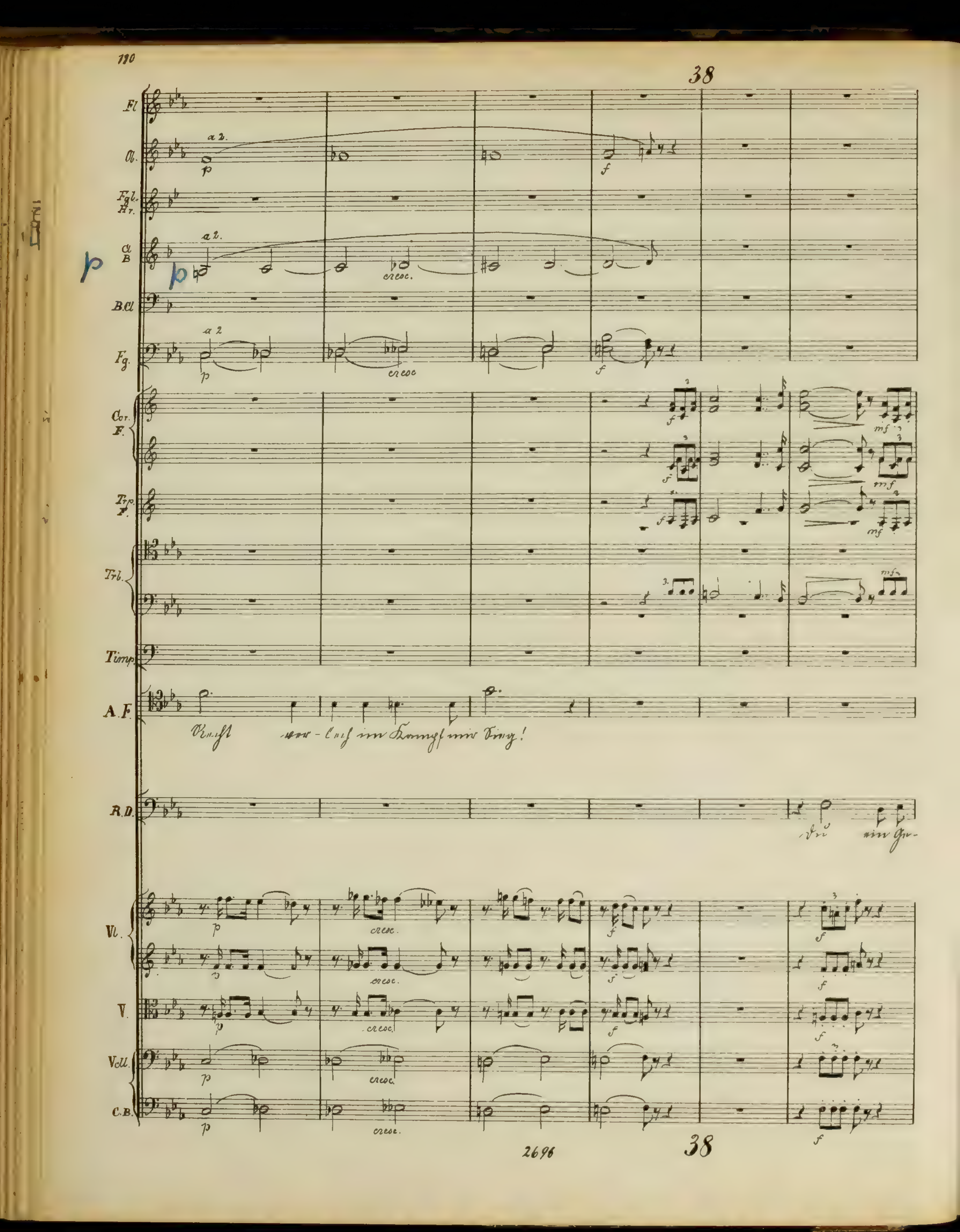

Fl.
Cl
Engl. Hr.
Cl B.
B Cl.
Fg
Cor Es
Trp Es.
Trb
Timp
R.D.
Vl
V
Vcll C.B.
mf
cresc.
string.
Tuba
tr
cresc. string
Mein Hand-schuh hier!

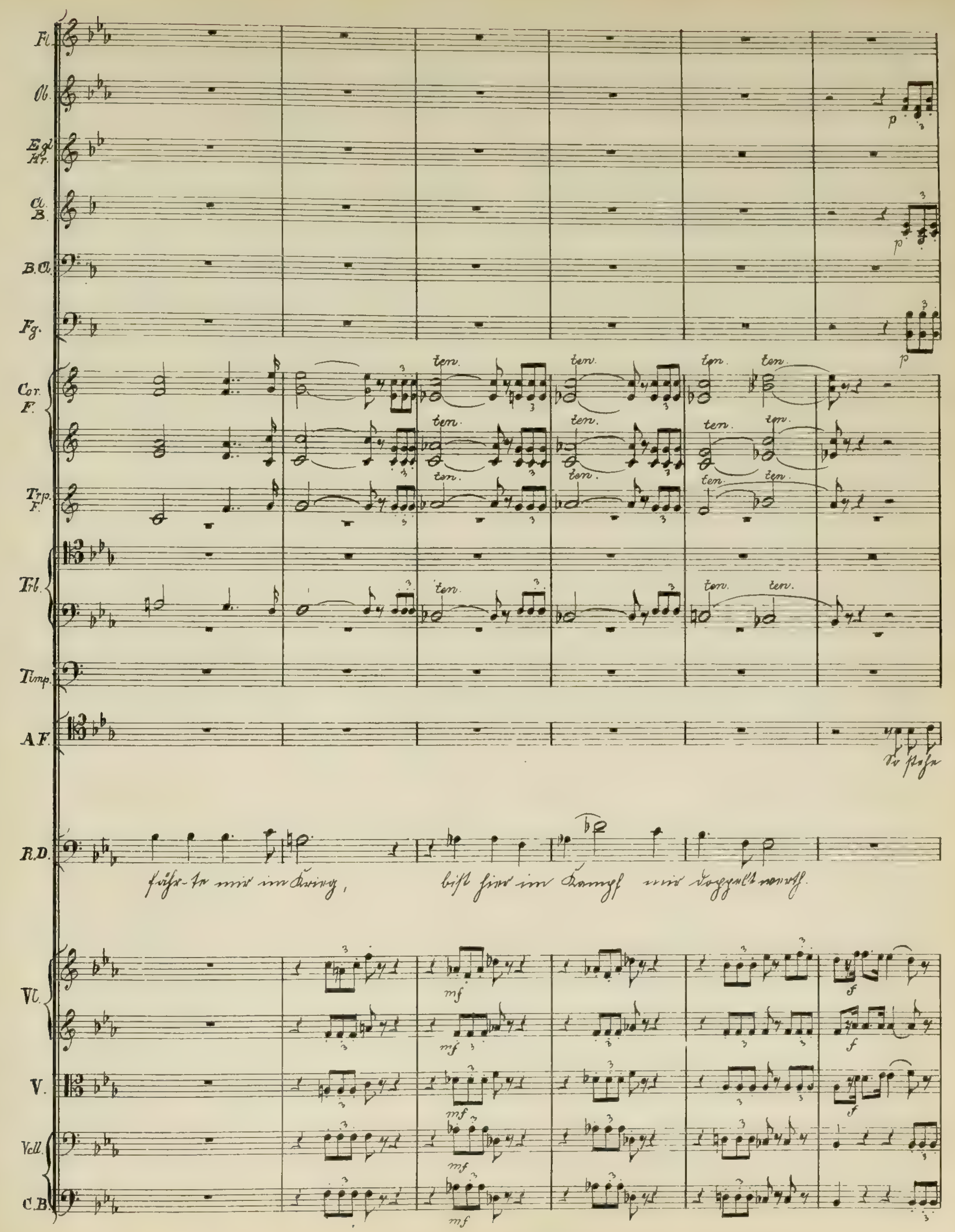

106
Allegro vivace.
Fl.
Ob.
Eng. H.
Cl. B.
B.Cl.
Fg.
Cor. Es.
Trp. Es.
Trb.
Timp.
A. F.
Alvar Fanez.
Allegro vivace.
R. D.
auf, wer für Chi - mene Gormaz ficht!
Vl.
V.
Vcll.
C. B.
2696


Fl.
Ob.
Fg.
Cor F.
Trp Es.
Tb.
Timp.
A.F.
R.D.
Vl.
V.
Vcll.
C.B.
a 2.
cresc.
(verliert Augenblicklich den Handschuh erheben.)
Kampf!
dir Eh - - re mein!
gönnt ho - he Frau, den Vorzug mir!

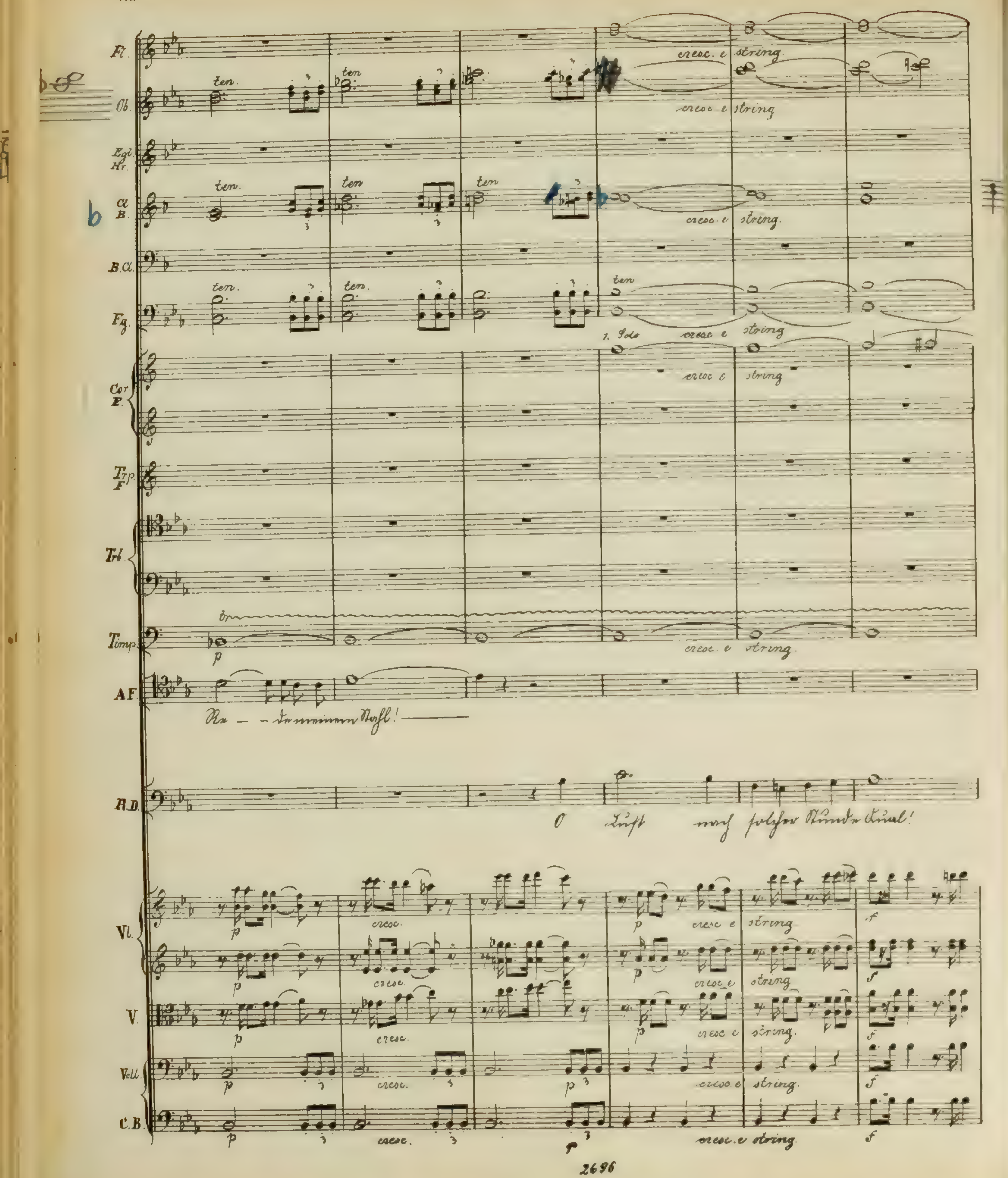

108
37
Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. F.
Trp. F.
Trb.
Timp.
A.F.
R.D.
Vl.
V.
Vcll.
C.B.
37
2646

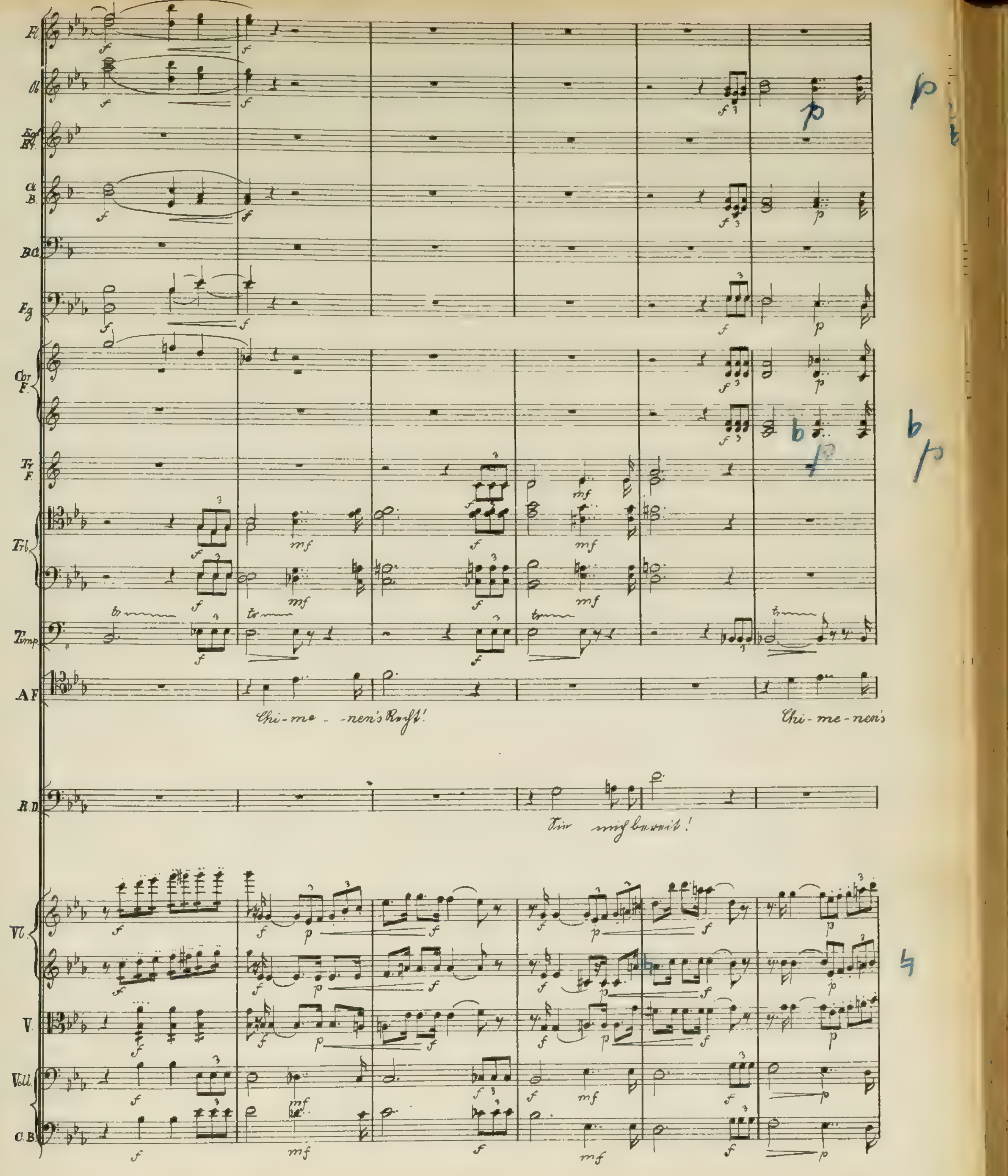

Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. F.
Trp.
Trb.
Timp.
A. F.
R. D.
Vl.
V.
Vcll.
C.B.
a 2.
ten.
in Es.
Huld, mit Dir!


38
Fl.
Ob.
a 2.
Cl. B
B.Cl.
Fg.
Cor. F.
Trp. F.
Trb.
Timp.
A.F.
R.D.
Vl.
V.
Vcll.
C.B.
cresc.
2696
38
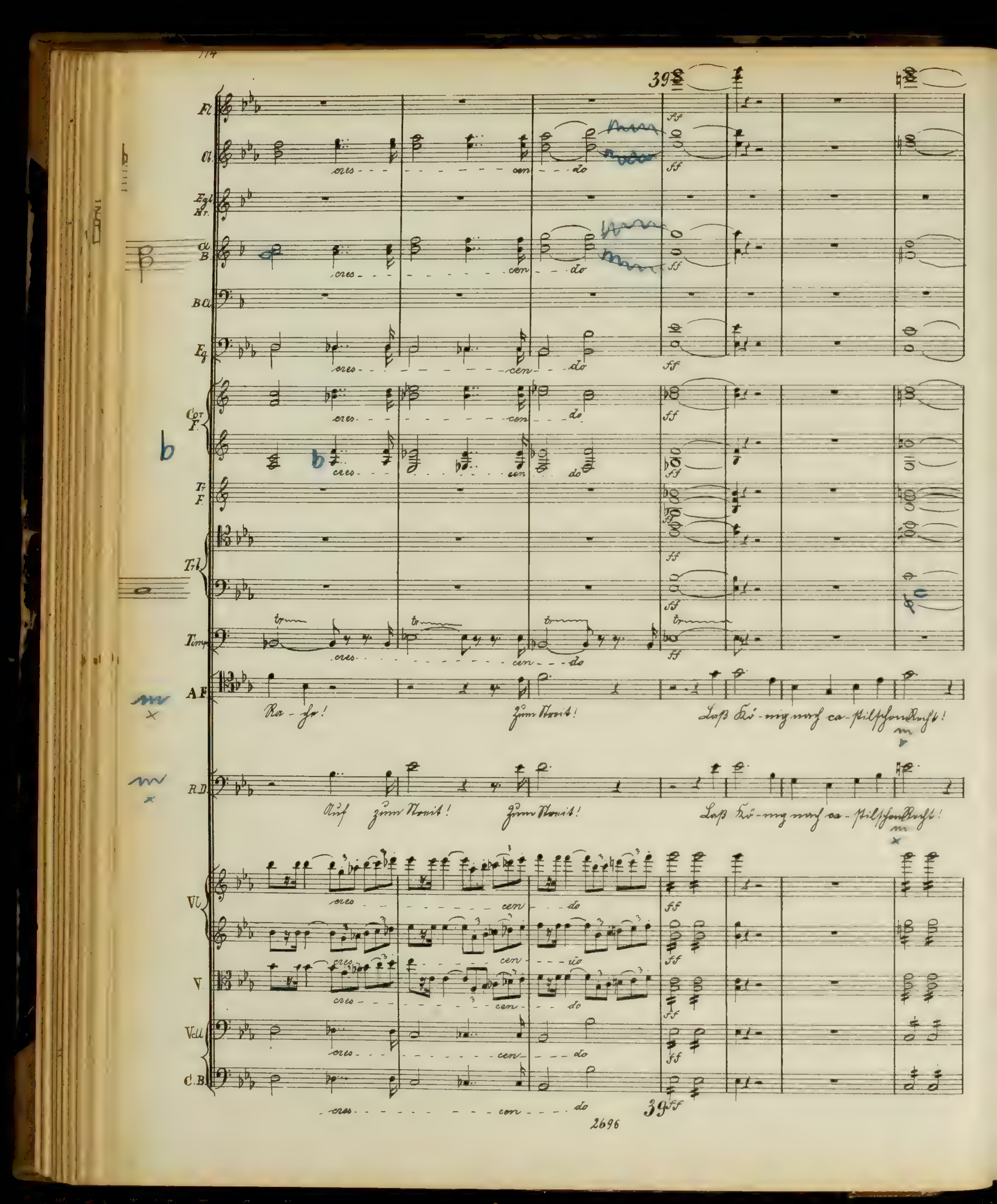


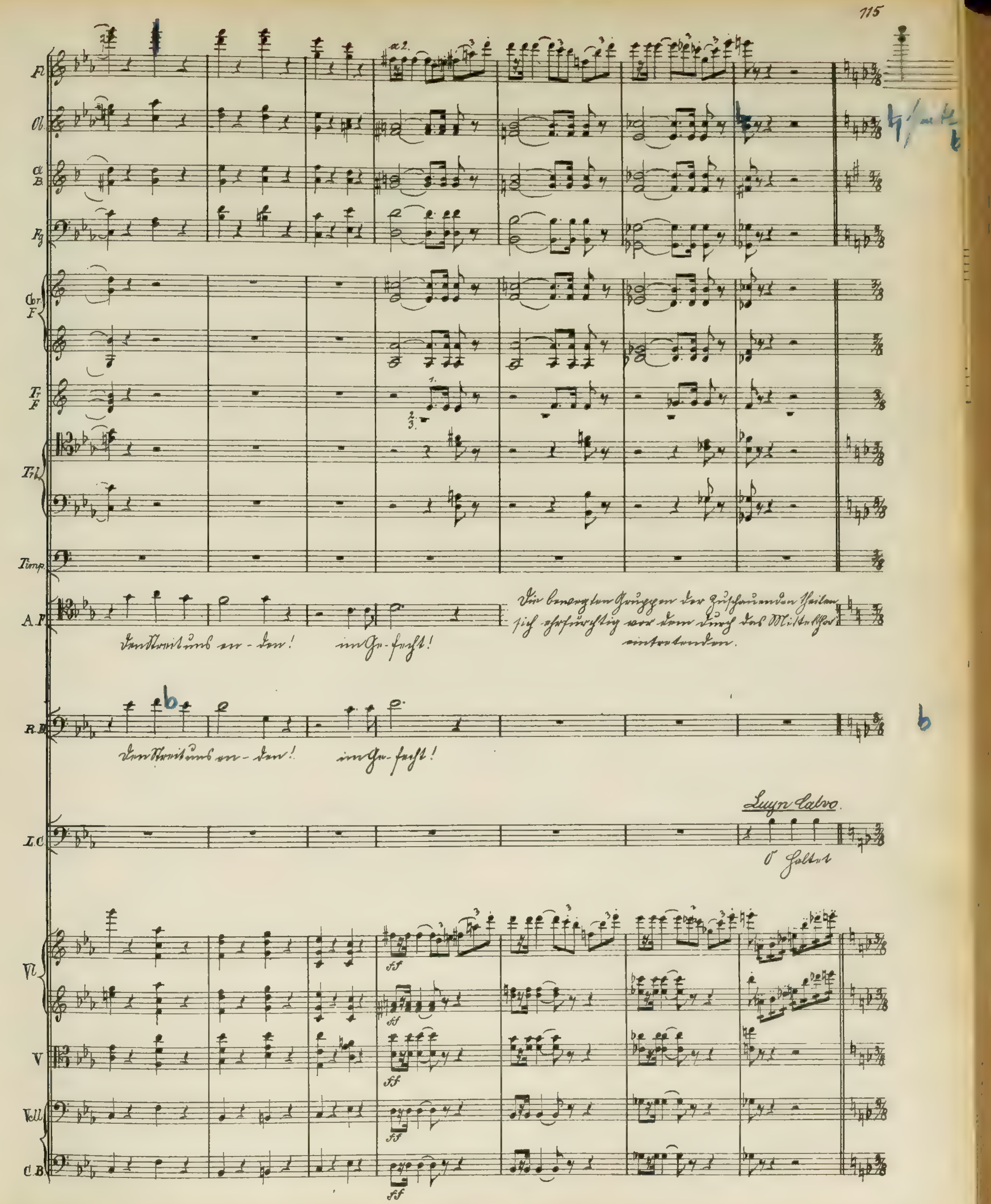
Fl.
Ob.
Egl. Hr.
Cl. B.
B.Cl.
Fg.
Cor. F.
Trp. F.
Trb.
Timp.
A.F.
R.D.
führ-te mir im Krieg, bist hier im Kampf mir doppelt werth.
Vl.
V.
Vcll.
C.B.


Fl.
Ob.
Egl. Hr.
Cl. B.
B.Cl.
Fg.
Cor. F.
Trp. F.
Trb.
Timp.
A.F.
R.D.
Vl.
V.
Voll.
C.B.
ten.
cresc. e string.
1. Solo
p
f
2696

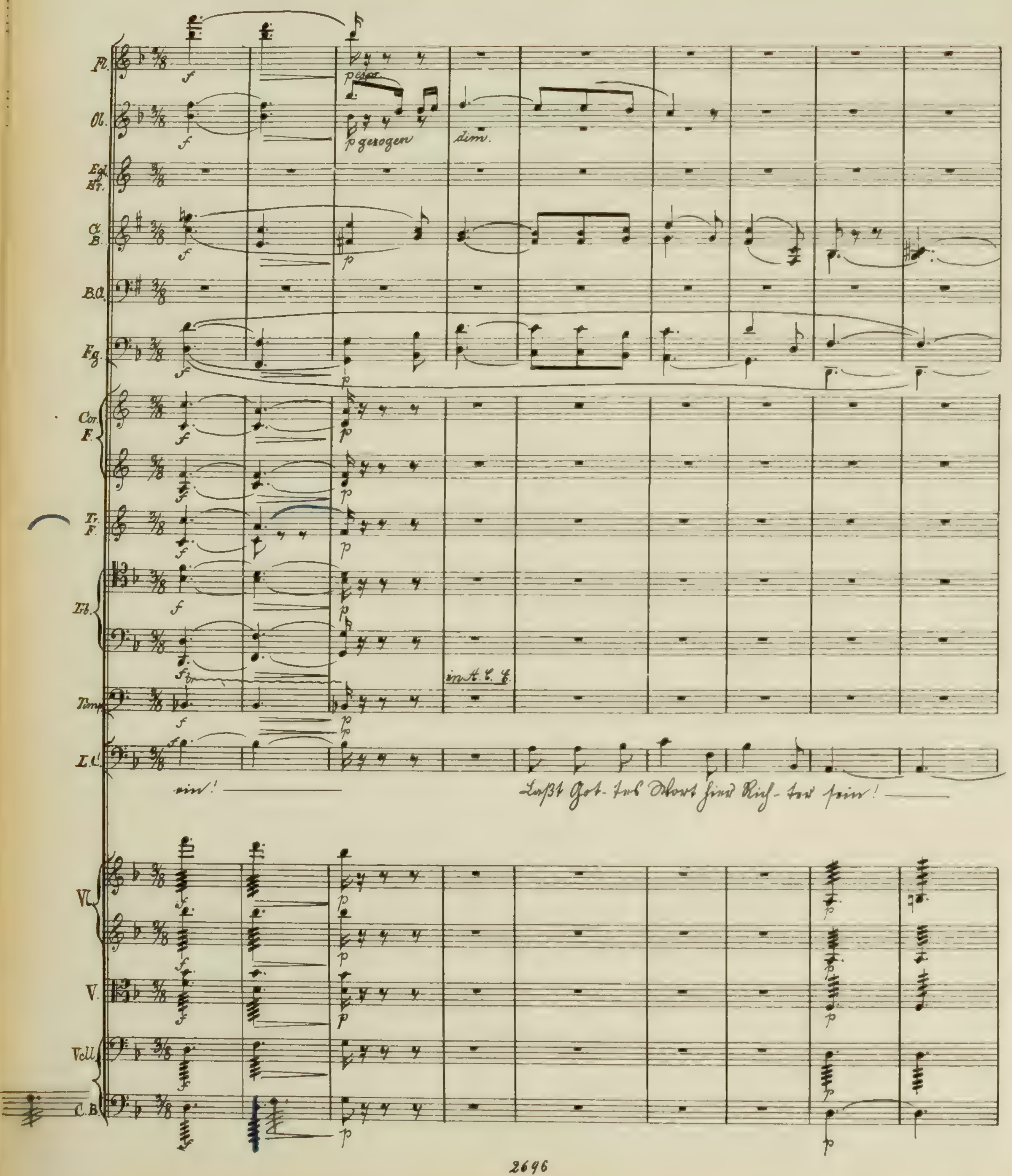


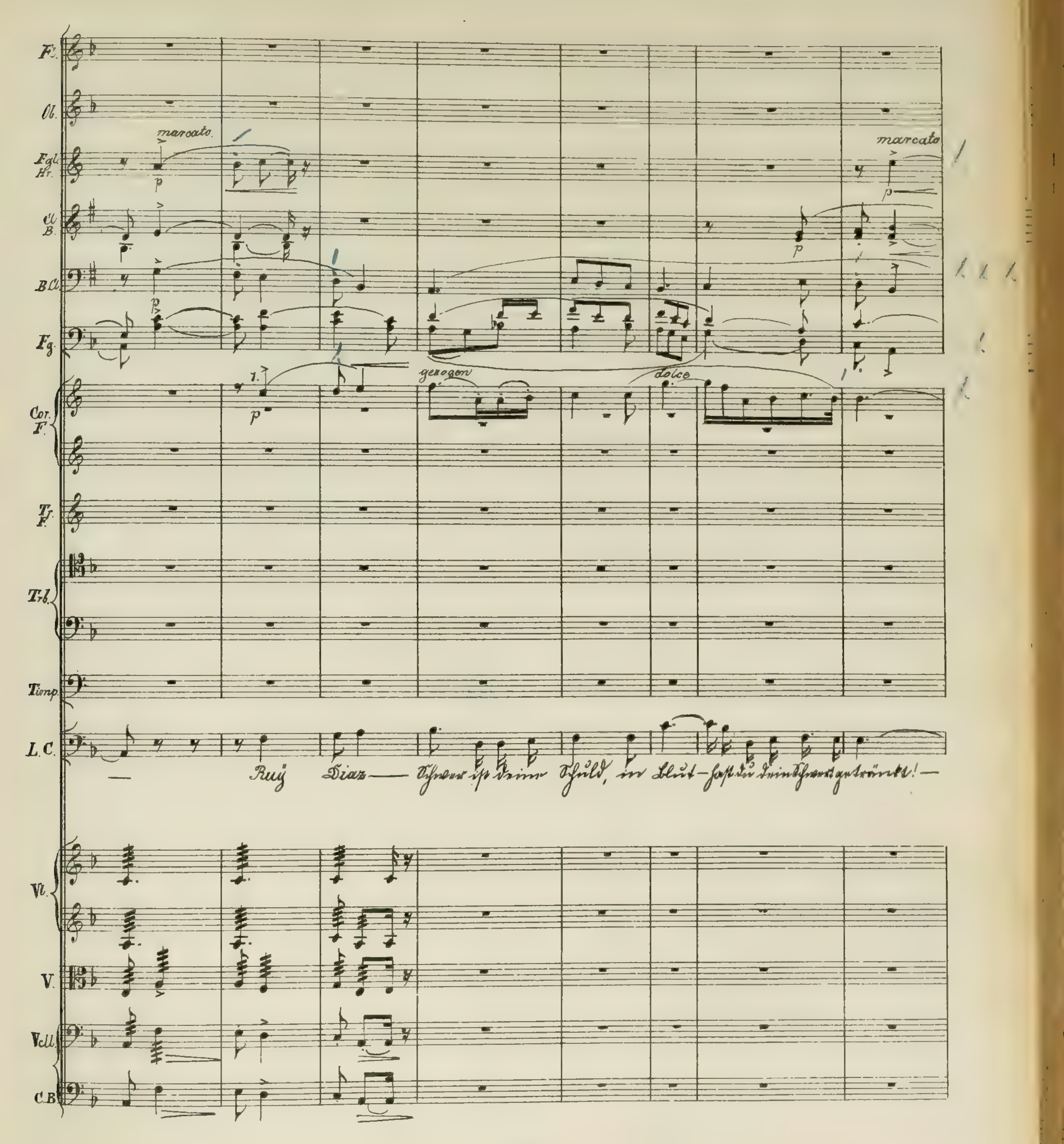
2696

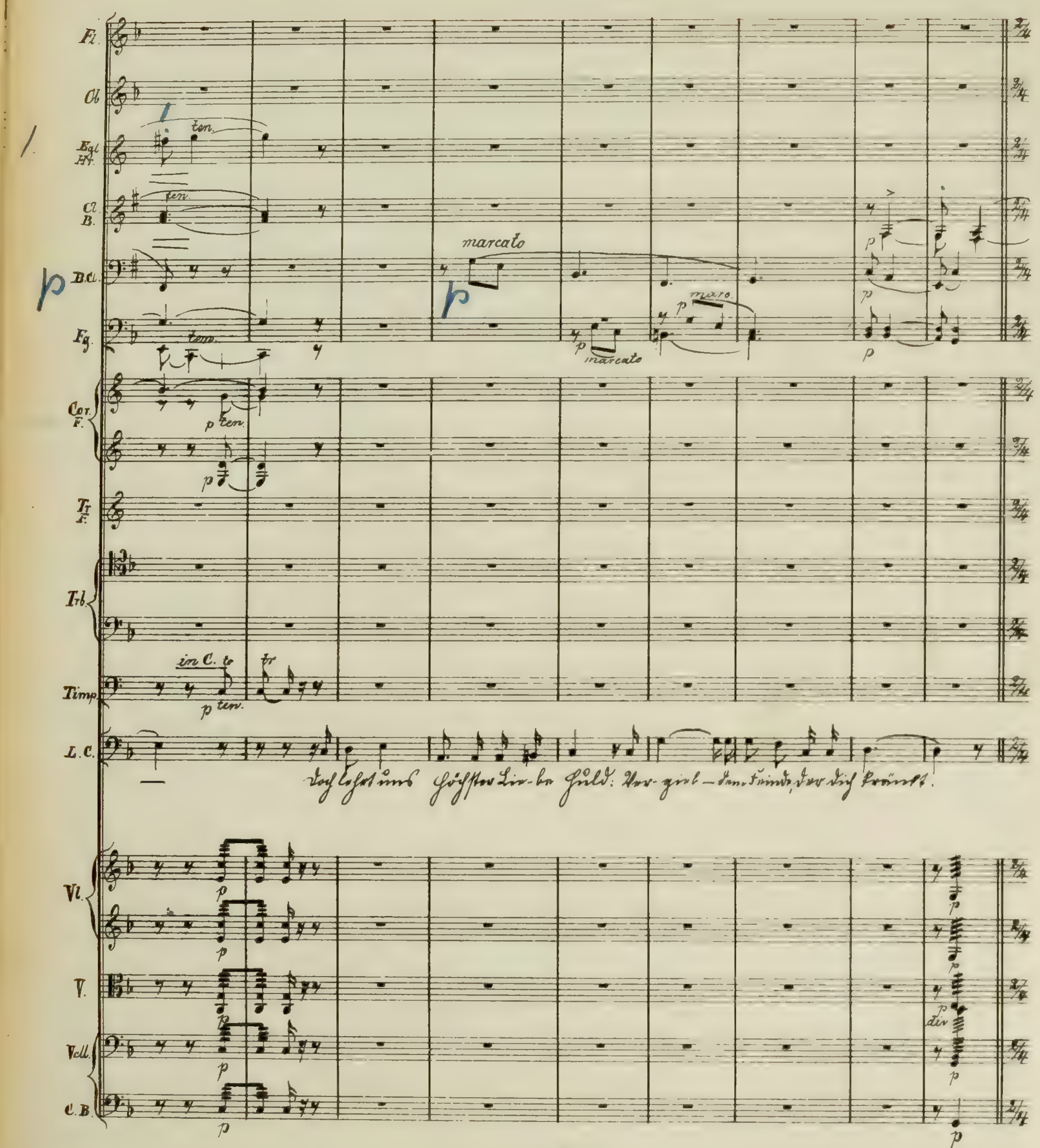

114
39
Fl.
Ob.
Engl. Hr.
Cl. B.
B.Cl.
Fg.
Cor F.
Tr. F.
Trbl.
Timp.
A.F.
R.D.
Vl.
V.
Vcll.
C.B.
cres - cen - do
ff
2696

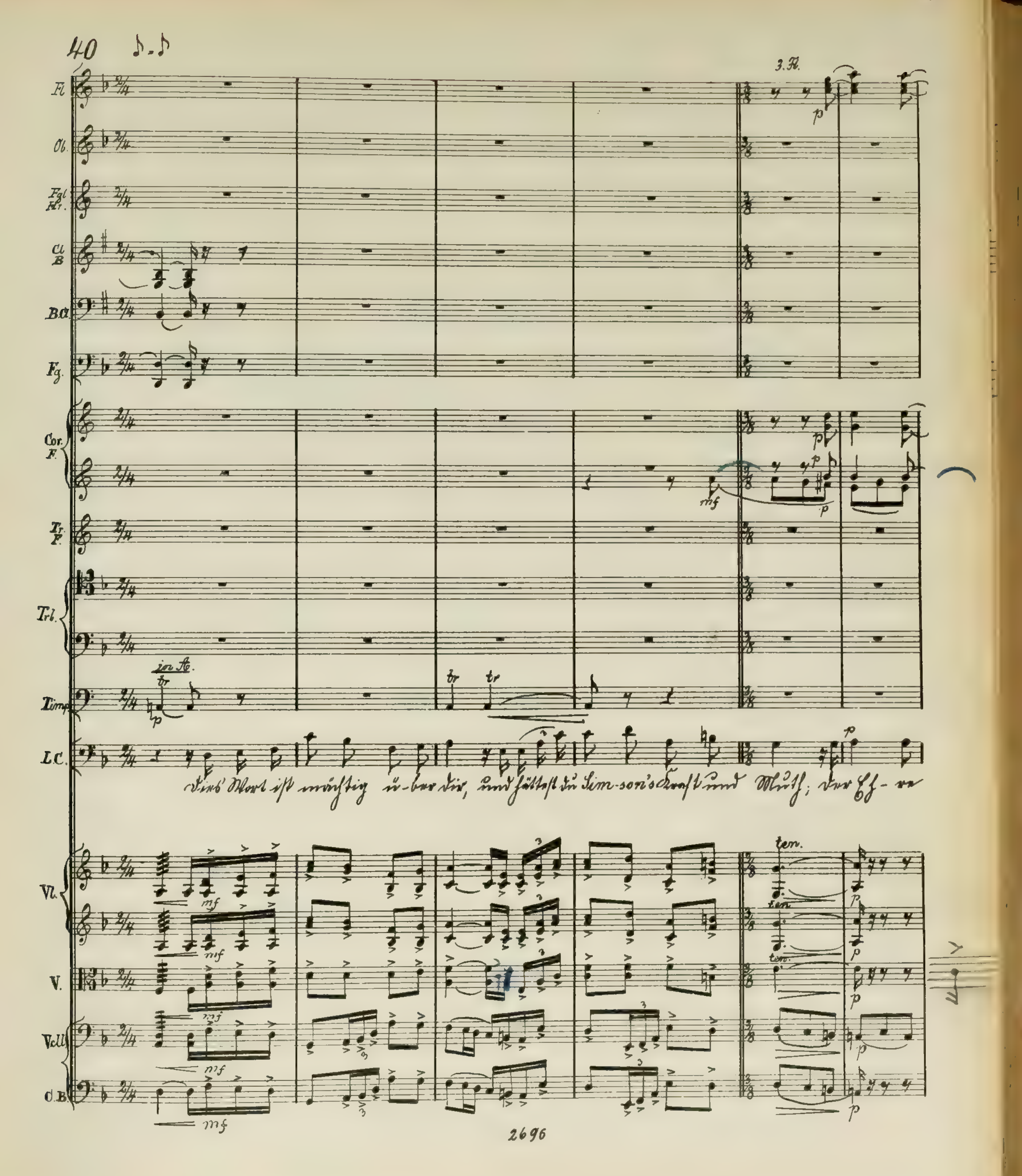

Fl.
Ob.
Fg.
Timp.
a 2.
ff

IV. Scene.
Andante sostenuto.

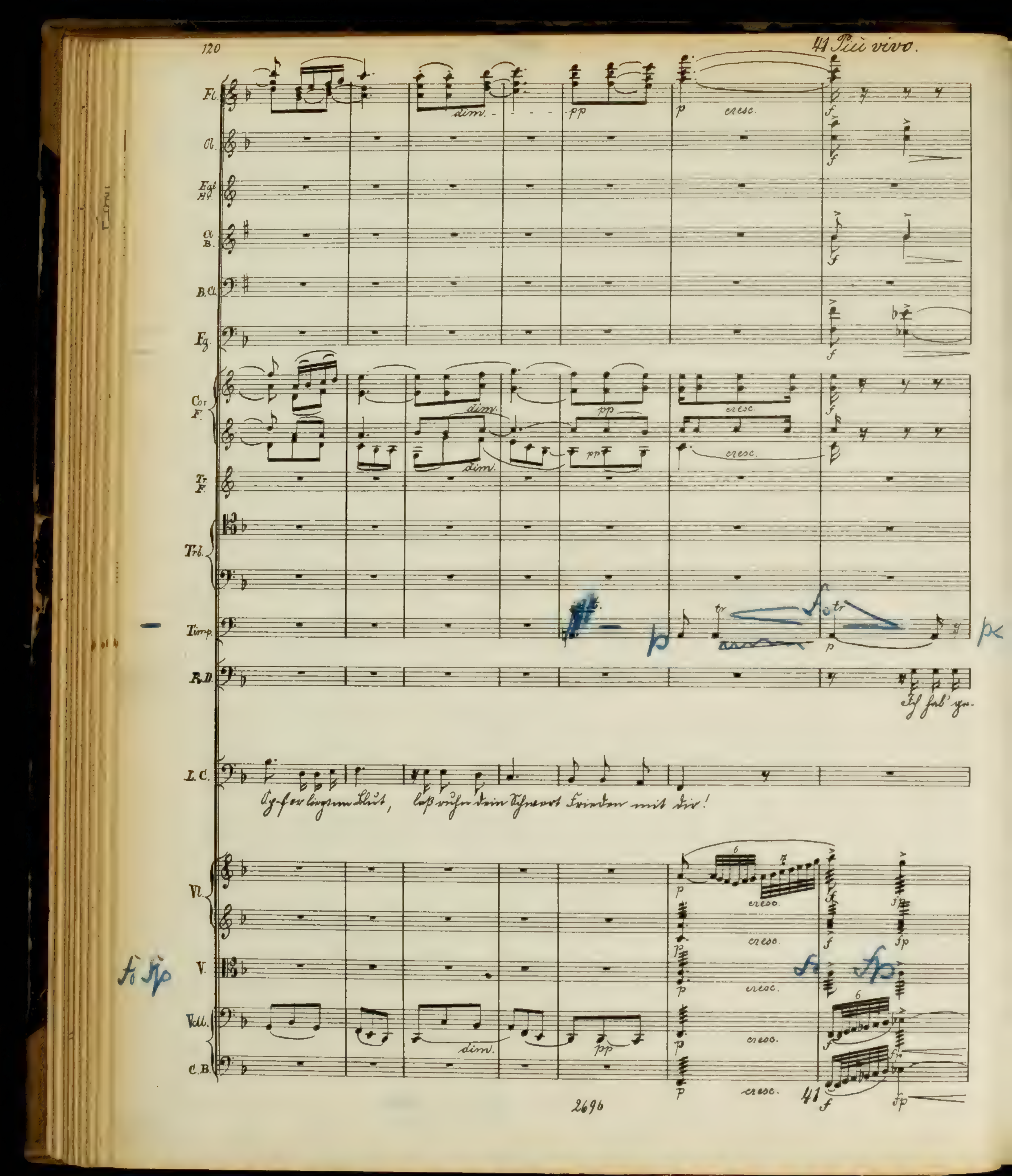


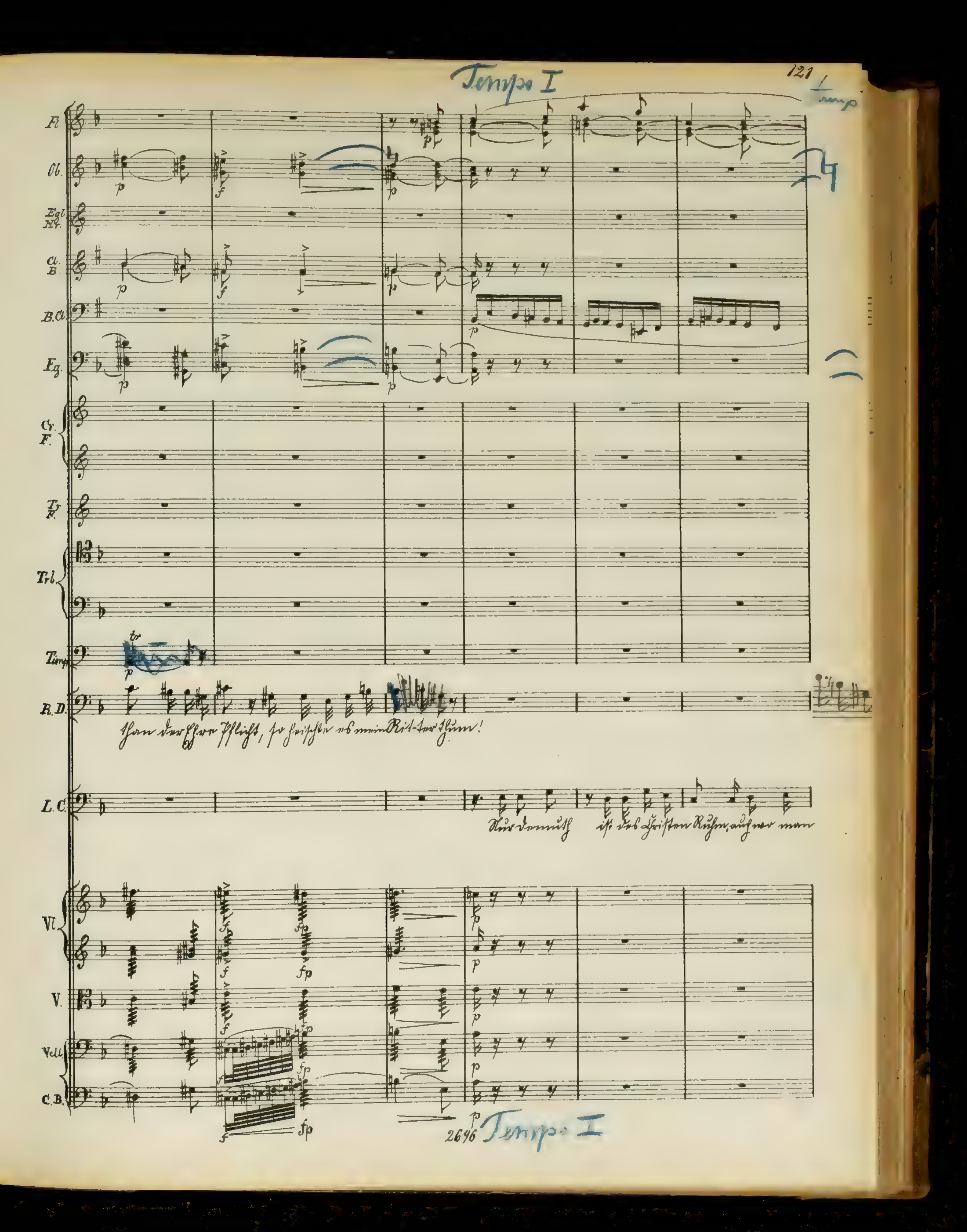

Fl.
Ob.
marcato.
Fgl.
Hr.
Cl.
B.
B.Cl.
Fg.
gezogen
dolce
Cor.
F.
Tr.
F.
Trb.
Timp.
L.C.
Ruy
Diaz —
Vl.
V.
Vcll.
C.B.

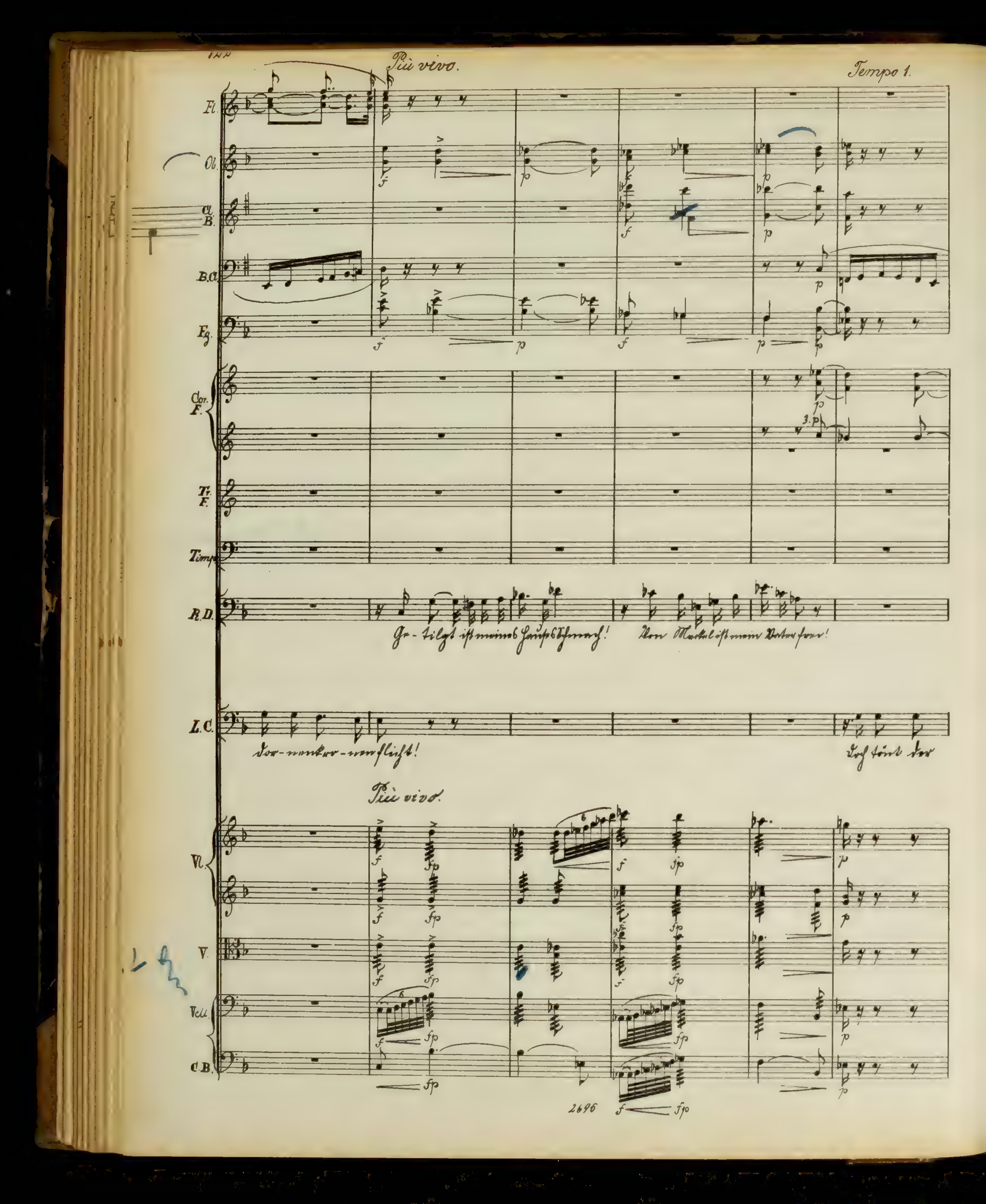

Fl.
Ob.
Egl. Hr.
Cl. B.
B.Cl.
Fg.
Cor. F.
Tr. F.
Trb.
Timp.
L.C.
Vl.
V.
Vcll.
C.B.
ten.
marcato
marc.
in C. to
tr
div

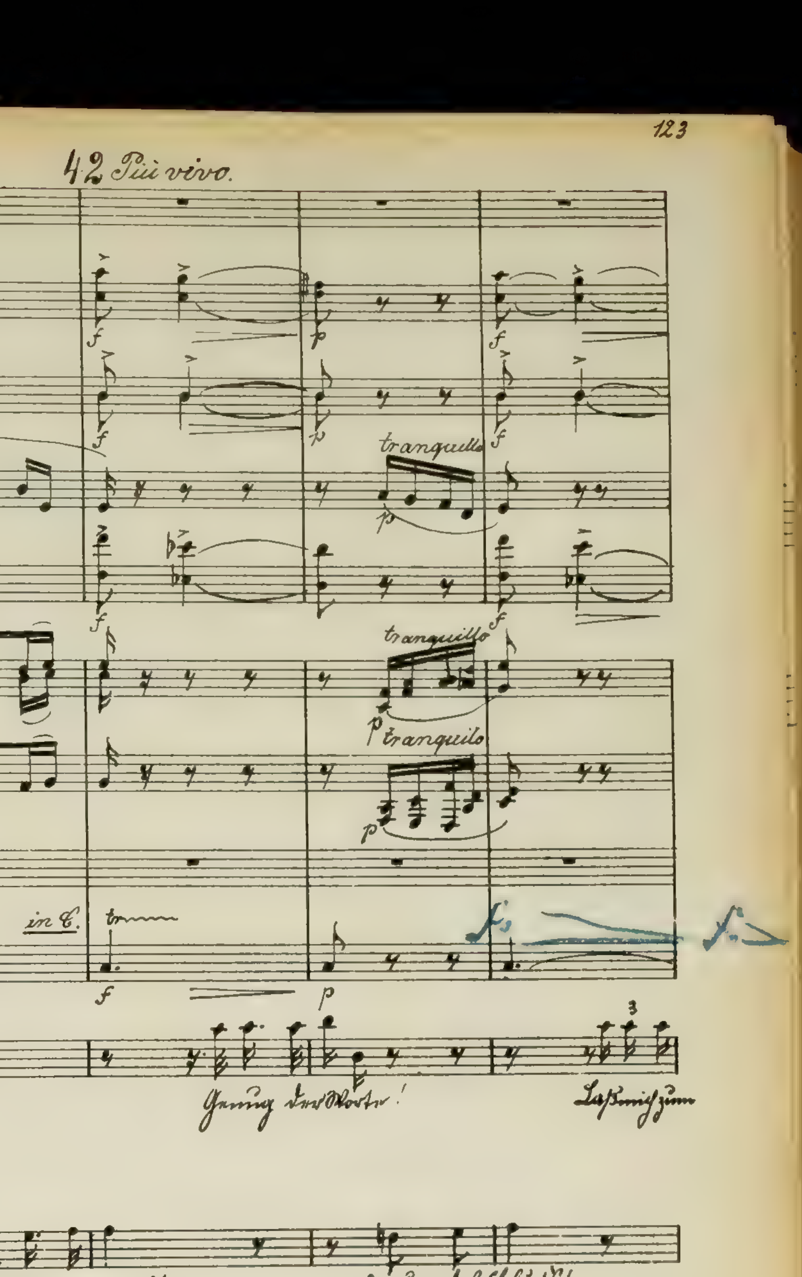

40
Fl.
Ob.
Fgl. Hr.
Cl. B
B.Cl.
Fg.
Cor. F.
Tr. F.
Trb.
Timp.
in A.
L.C.
Dies Wort ist mächtig ü-ber dir, und hättest du Sim-son's Kraft und Muth; der Eh-re
Vl.
V.
Vcll.
C.B.
3. Fl.
ten.

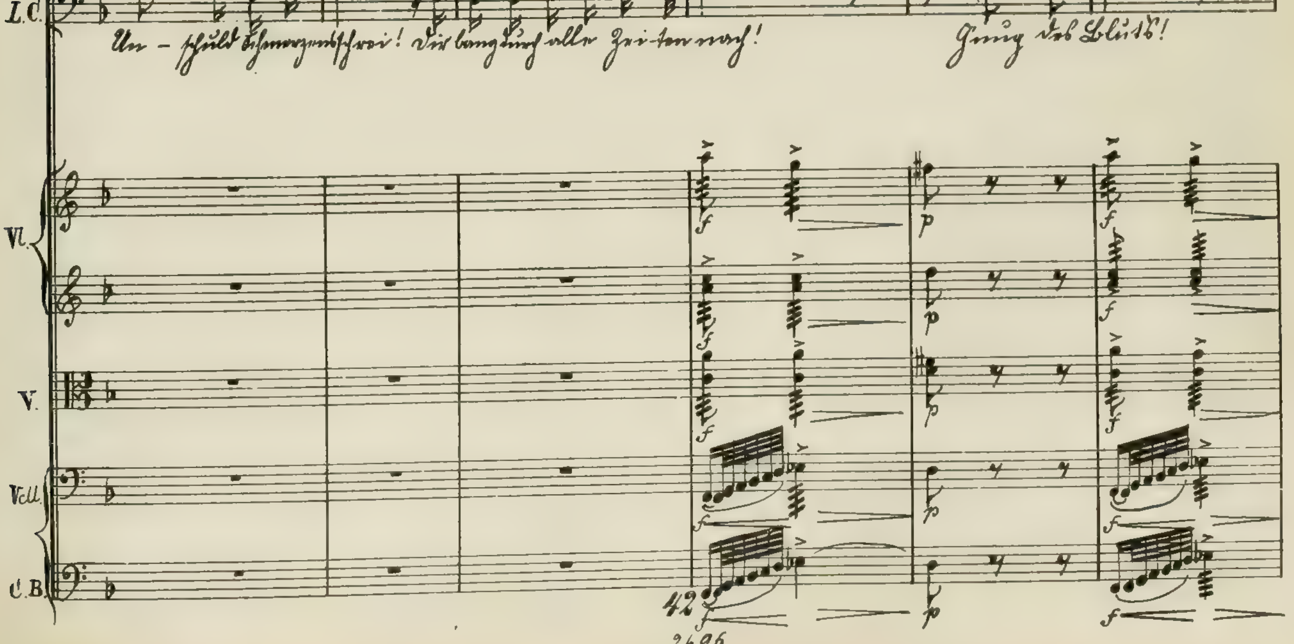
41 Più vivo.

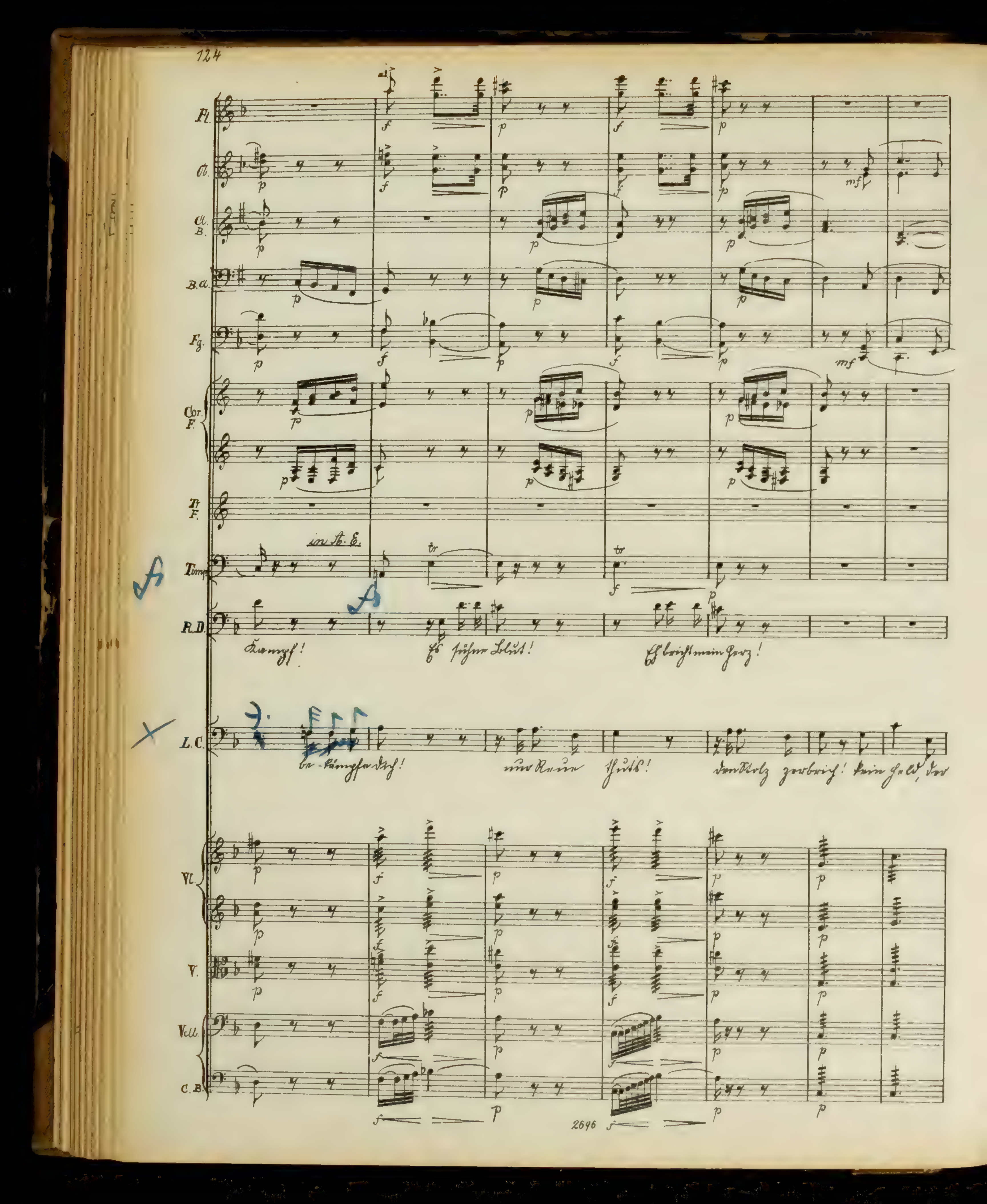

Fl.
Ob.
Engl. H.
Cl. B.
B.Cl.
Fg.
Cor F.
Tr. F.
Trb.
Timp.
R.D.
L.C.
Vl.
V.
Vcll.
C.B.
dim.
pp
p
cresc.
f
fp
Ich hab' ge-
Og-fer-lingen Blut, laß ruhn dein Schwert Frieden mit dir!


Tempo I
Fl.
Ob.
Egl. Hr.
Cl. B.
B.Cl.
Fg.
Cr. F.
Tr. F.
Trb.
Timp.
R.D.
Ihm der Ehre Pflicht, so heischt es mein Ritterthum!
L.C.
Nur Demuth ist des Christen Ruhm, auch wer man
Vl.
V.
Vcll.
C.B.
2646
Tempo I


Più vivo.
Tempo 1.
Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. F.
3. p
Tr. F.
Timp.
R.D.
Er-tilgt ist meines Hauses Schmach! Von Makel ist mein Vater frei!
L.C.
Doch tönt der
Più vivo.
Vl.
V.
Vcll.
C.B.


42 Più vivo.
Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. F.
Tr. F.
Timp.
tranquillo
tranquillo
tranquillo
in C.
R.D.
L.C.


Vl.
V.
Vcll.
C.B.
42


Fl.
Ob.
Cl. B.
B.cl.
Fg.
Cor. F.
Tr. F.
Timp.
R.D.
L.C.
Vl.
V.
Vcll.
C.B.
2646



Più moto.

Fl. | Ob. | Egl. Hr. | Cl. B. | B.Cl. | Fg. | Cor. F. | Tr. F. | Trb. | Timp. | R.D. | L.C. | Vl. | V. | Vcll. | C.B.

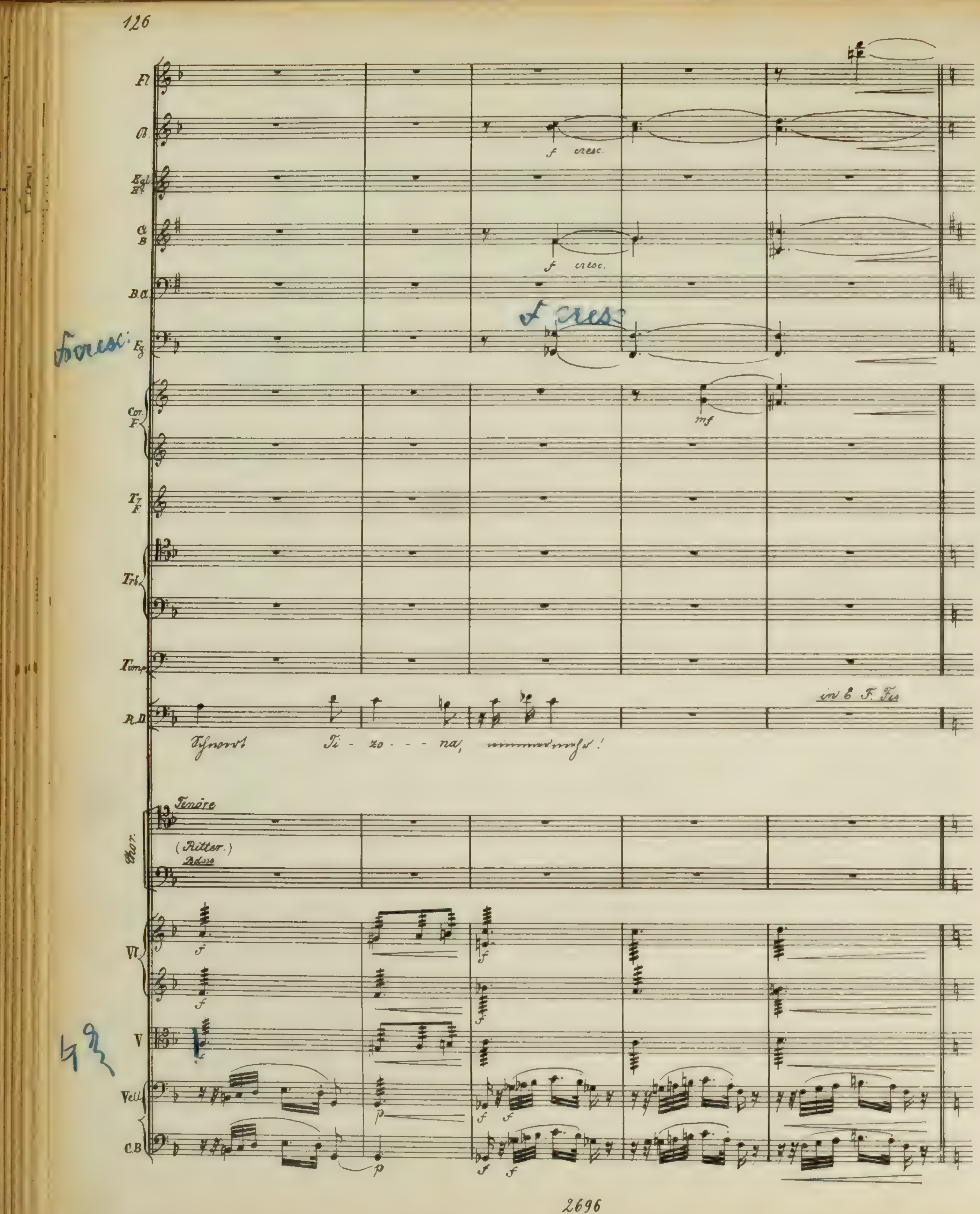
mf — *cresc.* — *cresc.* — *cresc.* — *cresc.*

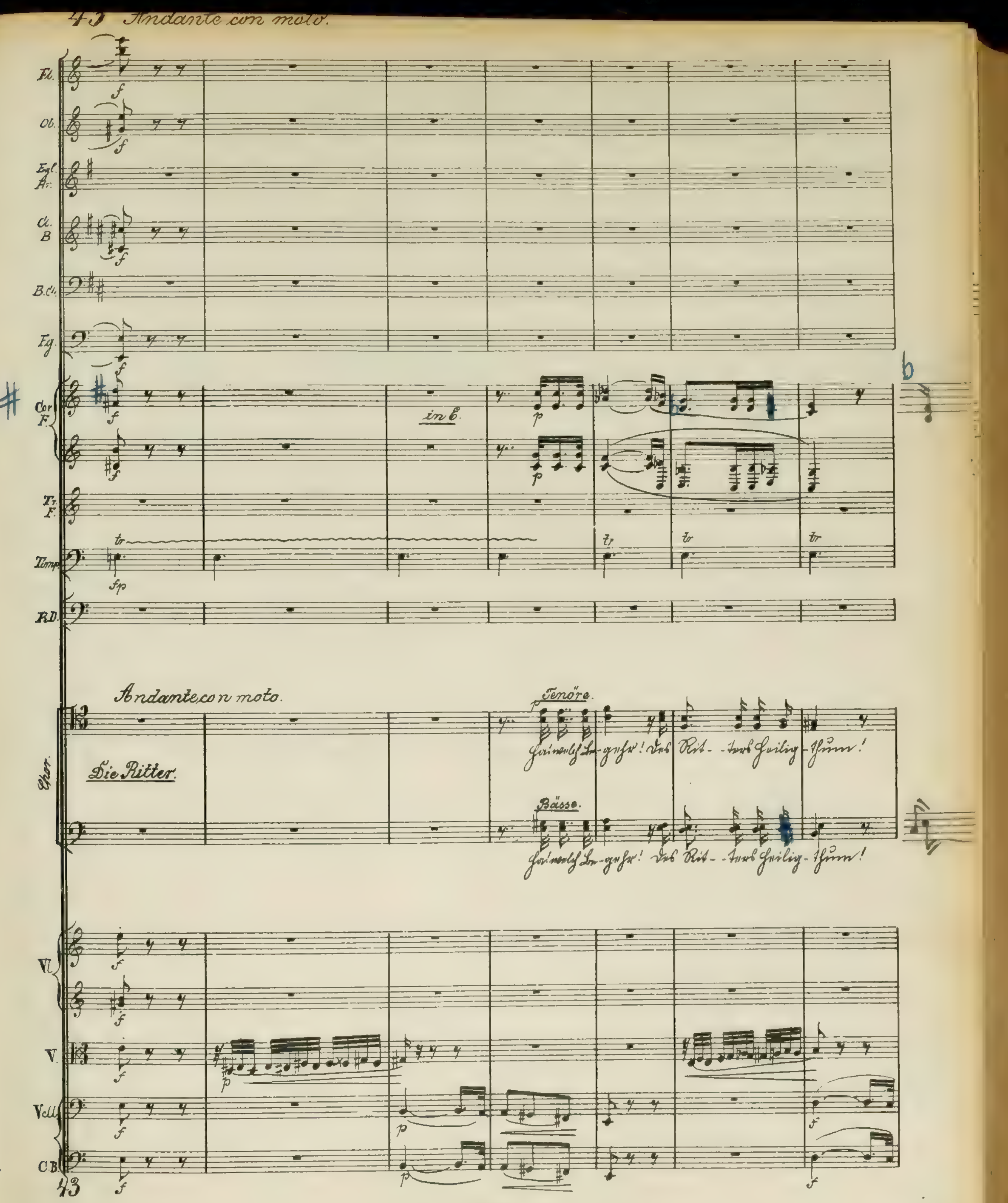
R.D.: Weiche denn nun, doch meine Macht, mein

L.C.: sich nicht ü-ber-wand! Auf! gieb dein Schwert in meine Hand!

Più moto.

f — *fp* — *fp* — *cresc.* — *cresc.* — *cresc.* — *cresc.* — *cresc.*


Fl
Ob.
Egl. Hr.
Cl. B
B.Cl.
Fg
f cresc.
Cor. F.
mf
Tr. F.
Trb.
Timp.
R.D.
in E F. Fis
Tenöre
(Ritter.)
Basso
Chor.
Vl.
V
Vcll.
C.B.

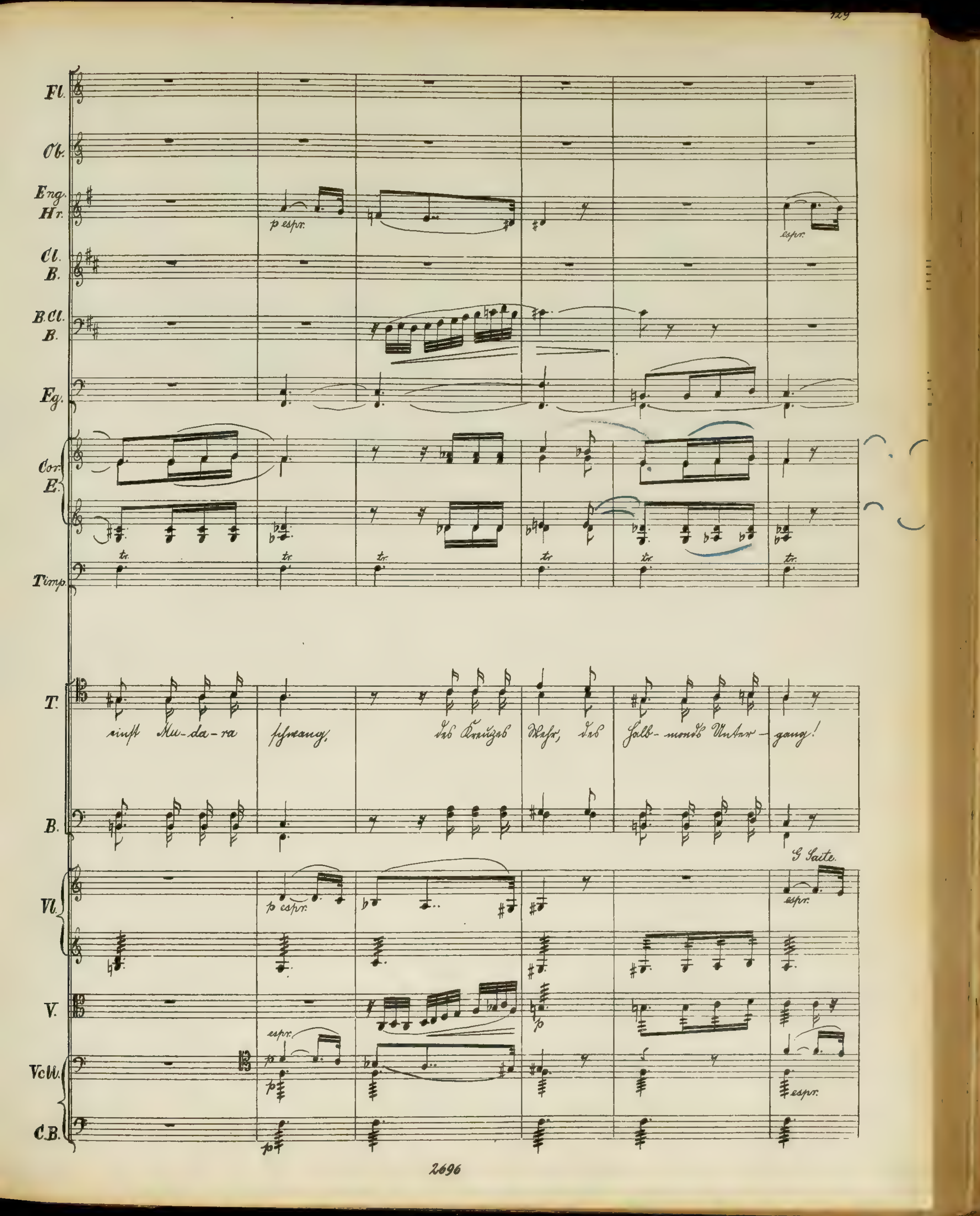

43 Andante con moto.
Fl.
Ob.
Eng. Hr.
Cl. B
B.Cl.
Fg.
Cor. F.
in C.
Tr. F.
Timp.
R.D.
Andante con moto.
Die Ritter.
Chor.
Tenöre.
Bässe.
Vl.
V.
Vcll.
C.B.
43

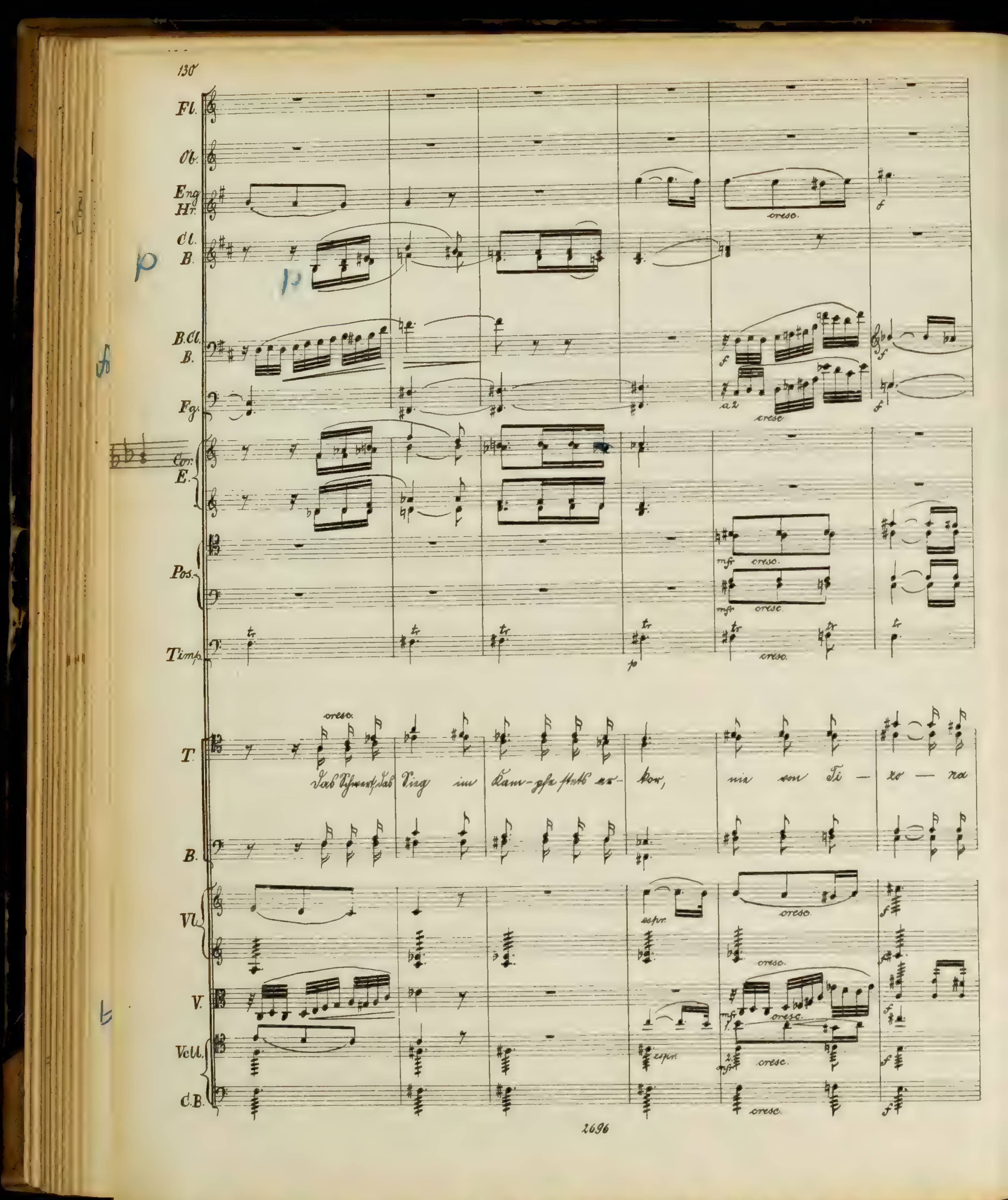
Fl.
Ob.
Egl. H.
Cl. B
B.Cl.
Fg
Cor. E
Tr. F
Trb.
Timp.

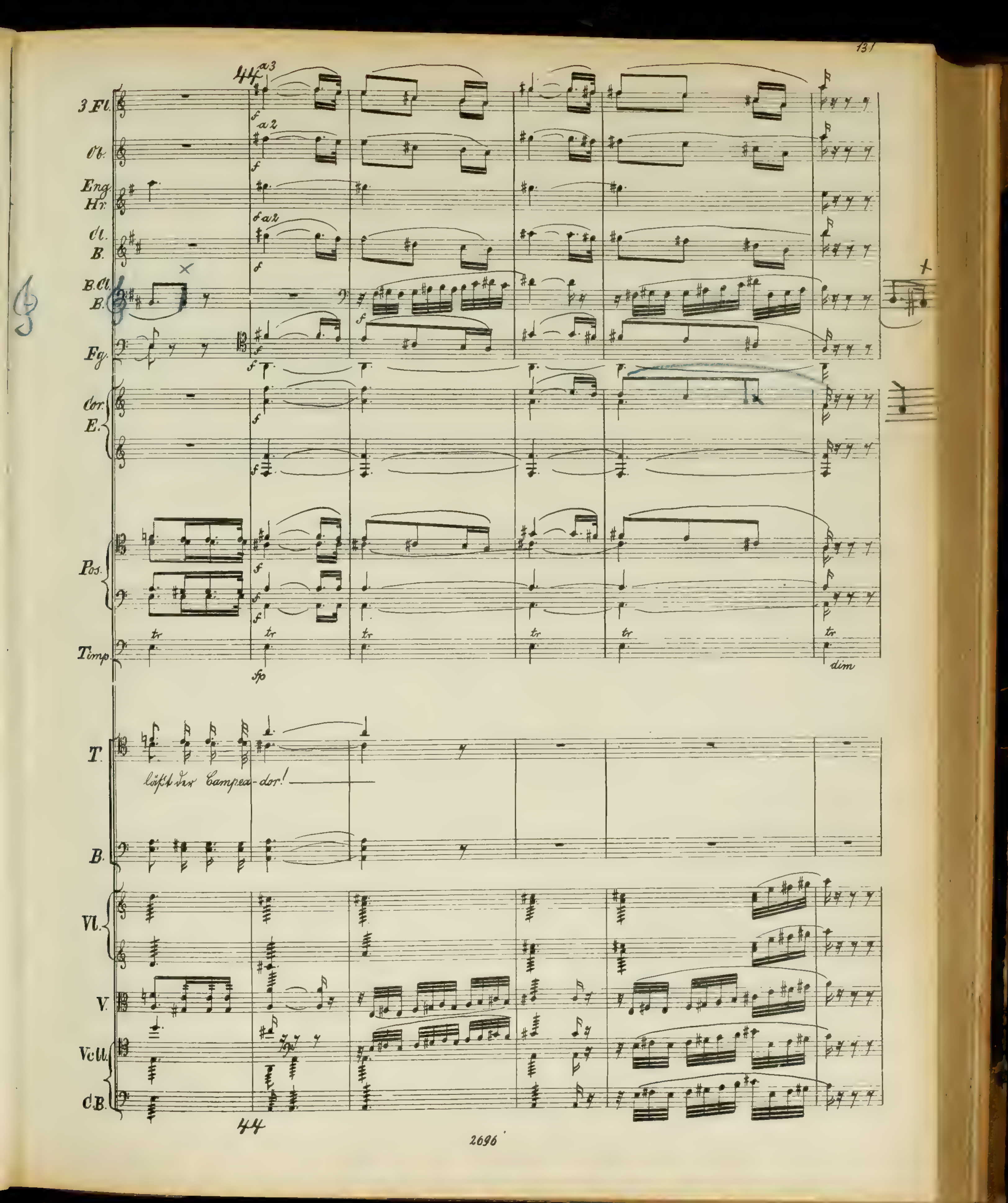
Chor
Tenöre.
Ti-zo- - - na! Ti-zo- - - - na! Das Gol-den Schwert, das

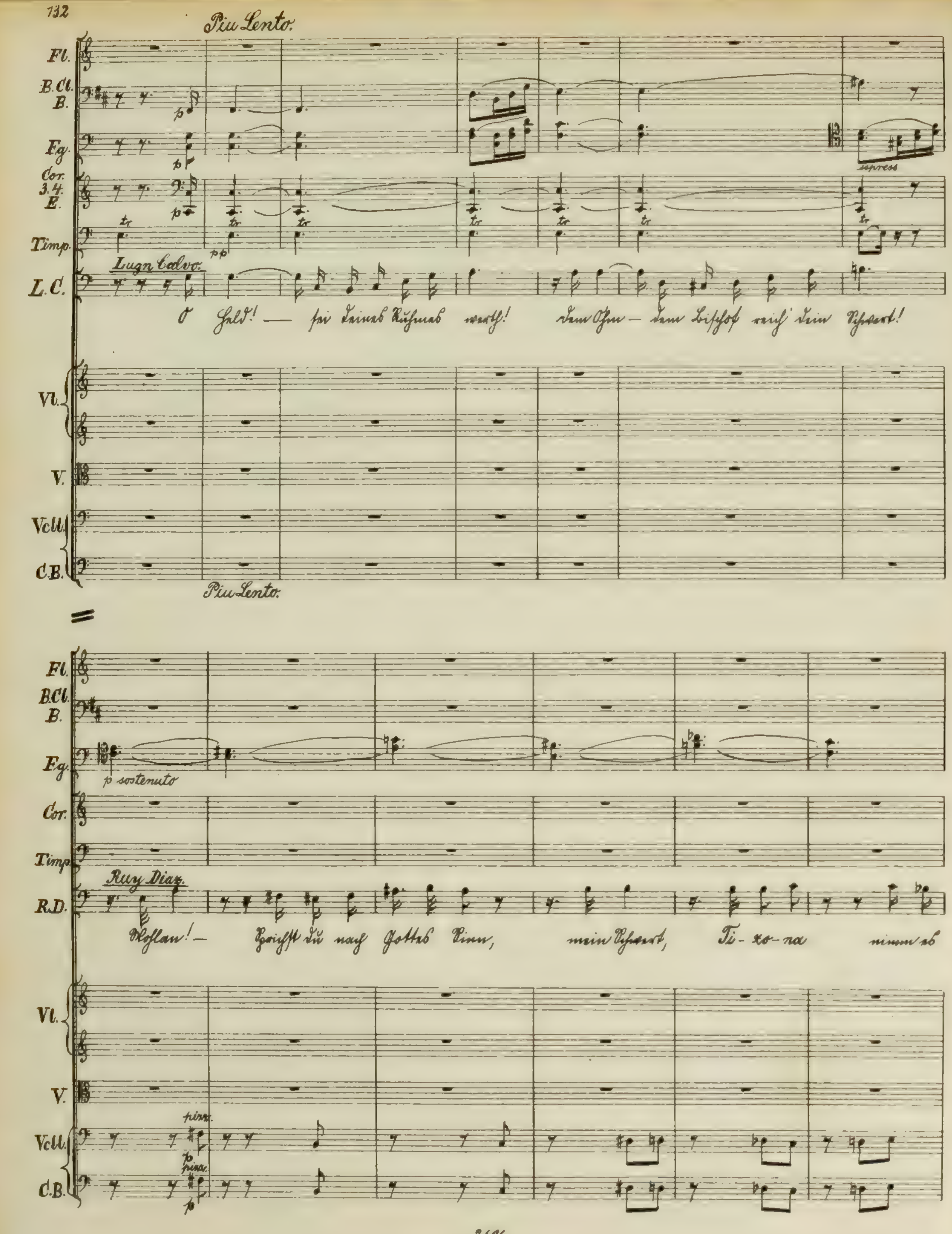
Bässe.
Ti-zo- - - - na! Ti-zo- - - - na! Das Gol-den Schwert, das

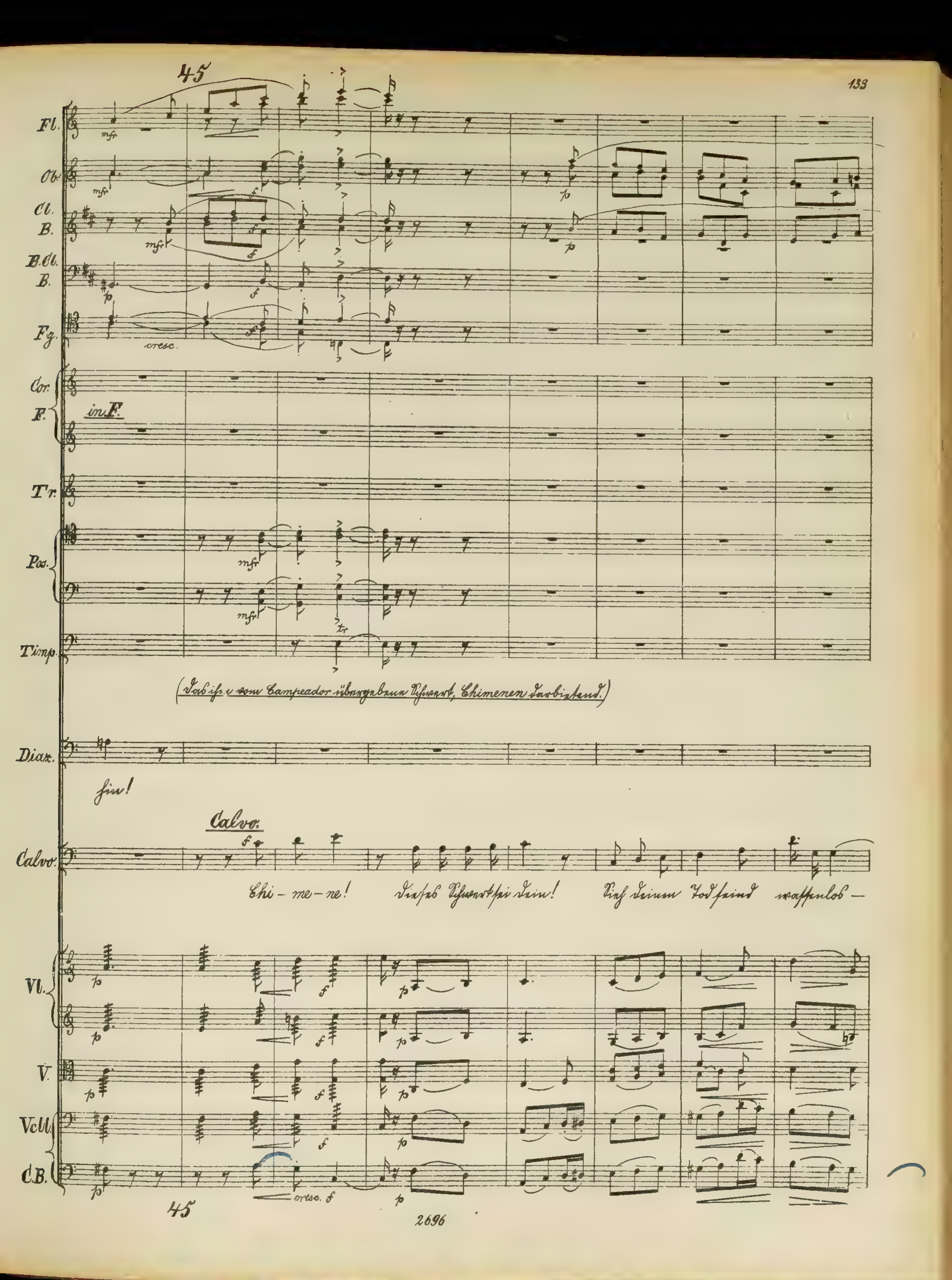
Vl.
V
Vcll
C.B.


Fl.
Ob.
Eng. Hr.
p espr.
espr.
Cl. B.
B.Cl. B.
Fg.
Cor. E.
tr.
Timp.
T.
einst Mu-da-ra
schwang,
des Kreuzes
Wehr, des
Halb-monds Unter-
gang!
B.
G Saite.
Vl.
p espr.
espr.
V.
p
Vcll.
espr.
p
espr.
C.B.
p

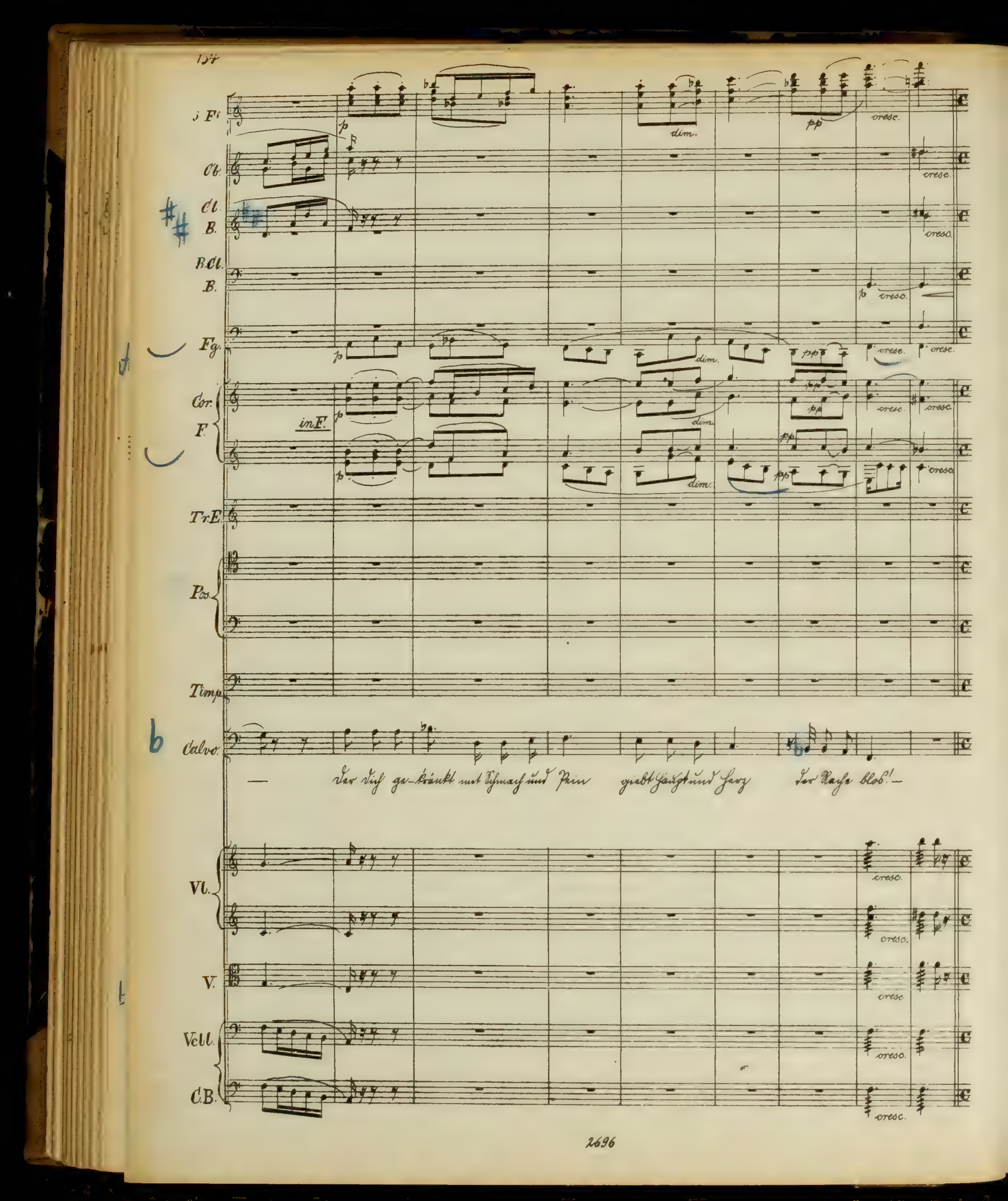

Fl.
Ob.
Eng. Hr.
Cl. B.
B.Cl. B.
Fg.
Cor. E.
Pos.
Timp.
T.
B.
Vl.
V.
Vcll.
C.B.
cresc.
espr.
a 2
2696


44
a3
a2
3 Fl.
Ob.
Eng. Hr.
Cl. B.
B.Cl. B.
Fg.
Cor. E.
Pos.
Timp.
dim
T.
läßt der Campea-dor!
B.
Vl.
V.
Vcll.
C.B.
44
2696

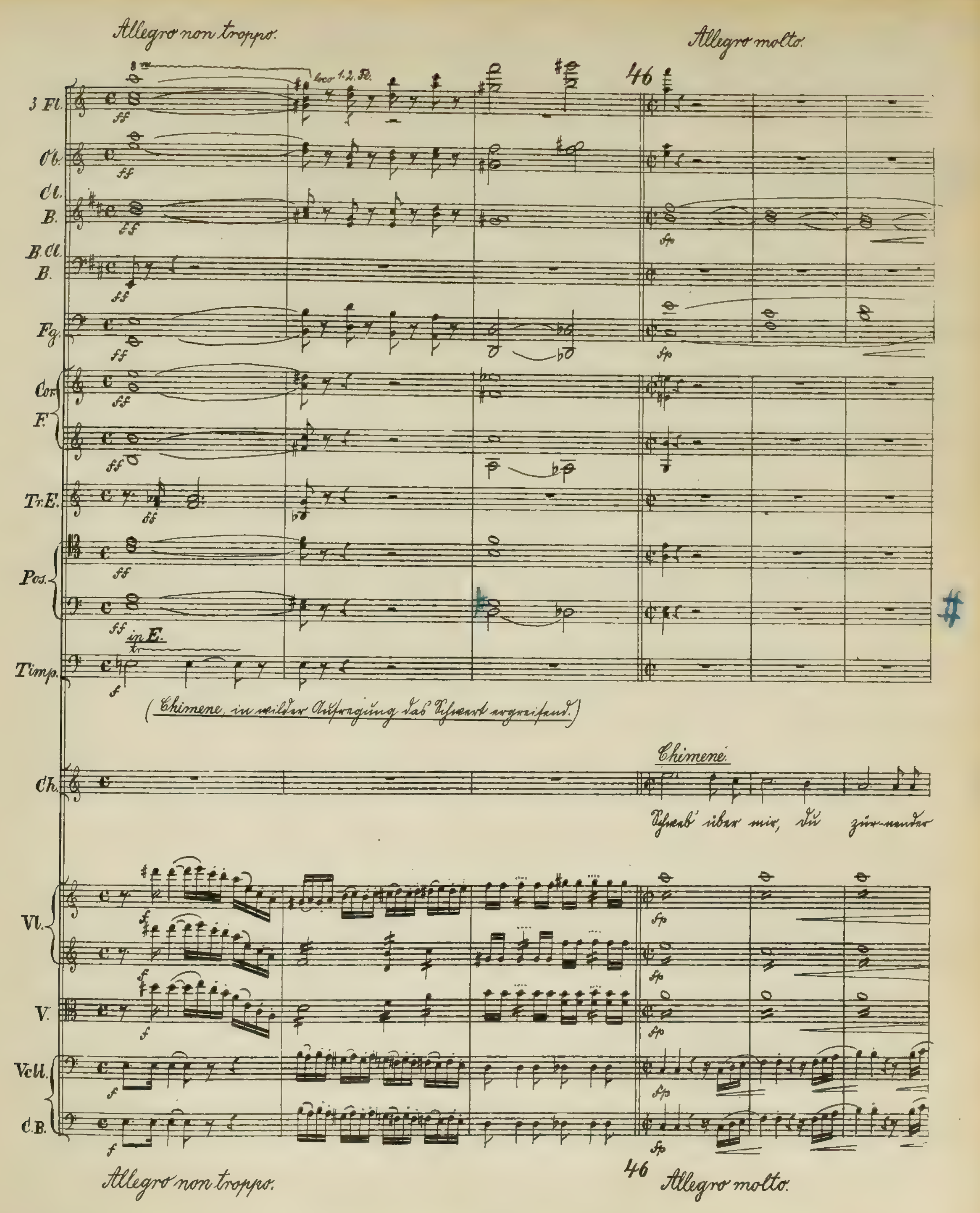

Più Lento.
Fl.
B.Cl. B.
Fg.
Cor. 3.4. E.
Timp.
Lugn Calvo.
L.C.
Vl.
V.
Vcll.
C.B.
Più Lento.
espress
Fl.
B.Cl. B.
Fg.
p sostenuto
Cor.
Timp.
Ruy Diaz.
R.D.
Ti - zo - na
Vl.
V.
pizz.
Vcll.
pizz.
C.B.

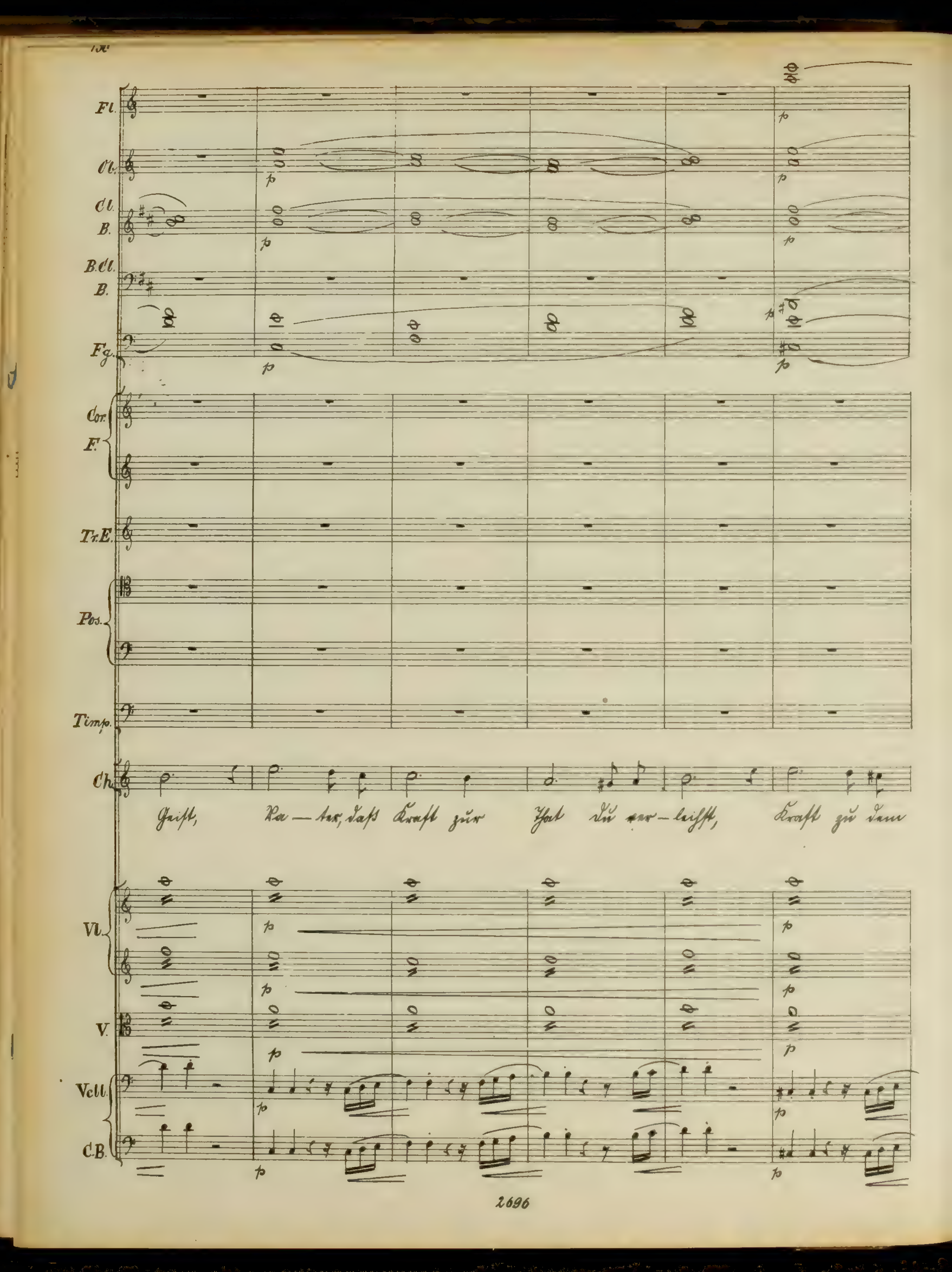


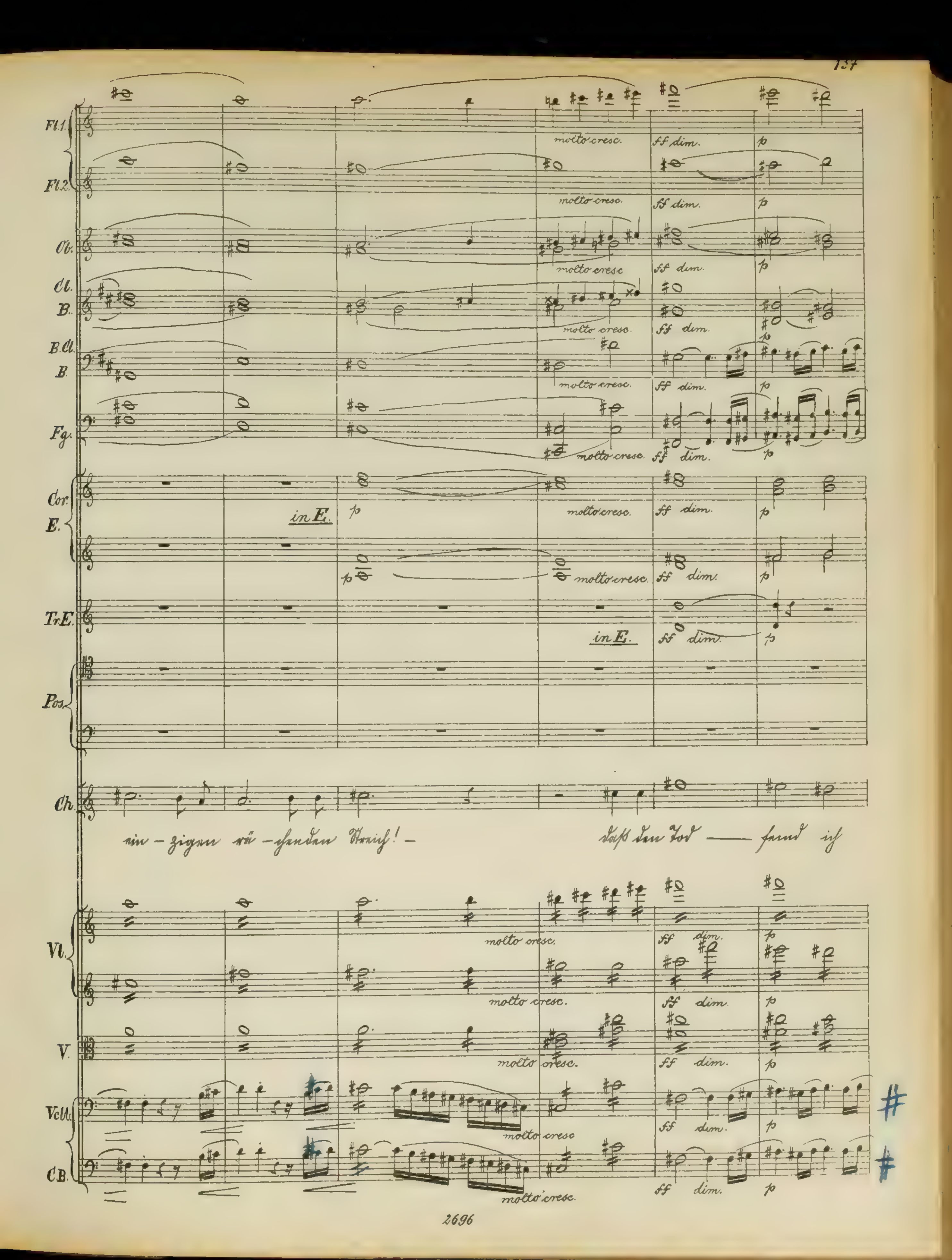
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. F.
in F.
Tr.
Pos.
Timp.
(Das ihm vom Campeador übergebene Schwert, Chimenen darbietend.)
Diaz.
hin!
Calvo:
Calvo.
Chi - me - ne! Dieses Schwert sei Dein! Dich deinem Todfeind waffenlos —
Vl.
V.
Vcll.
C.B.



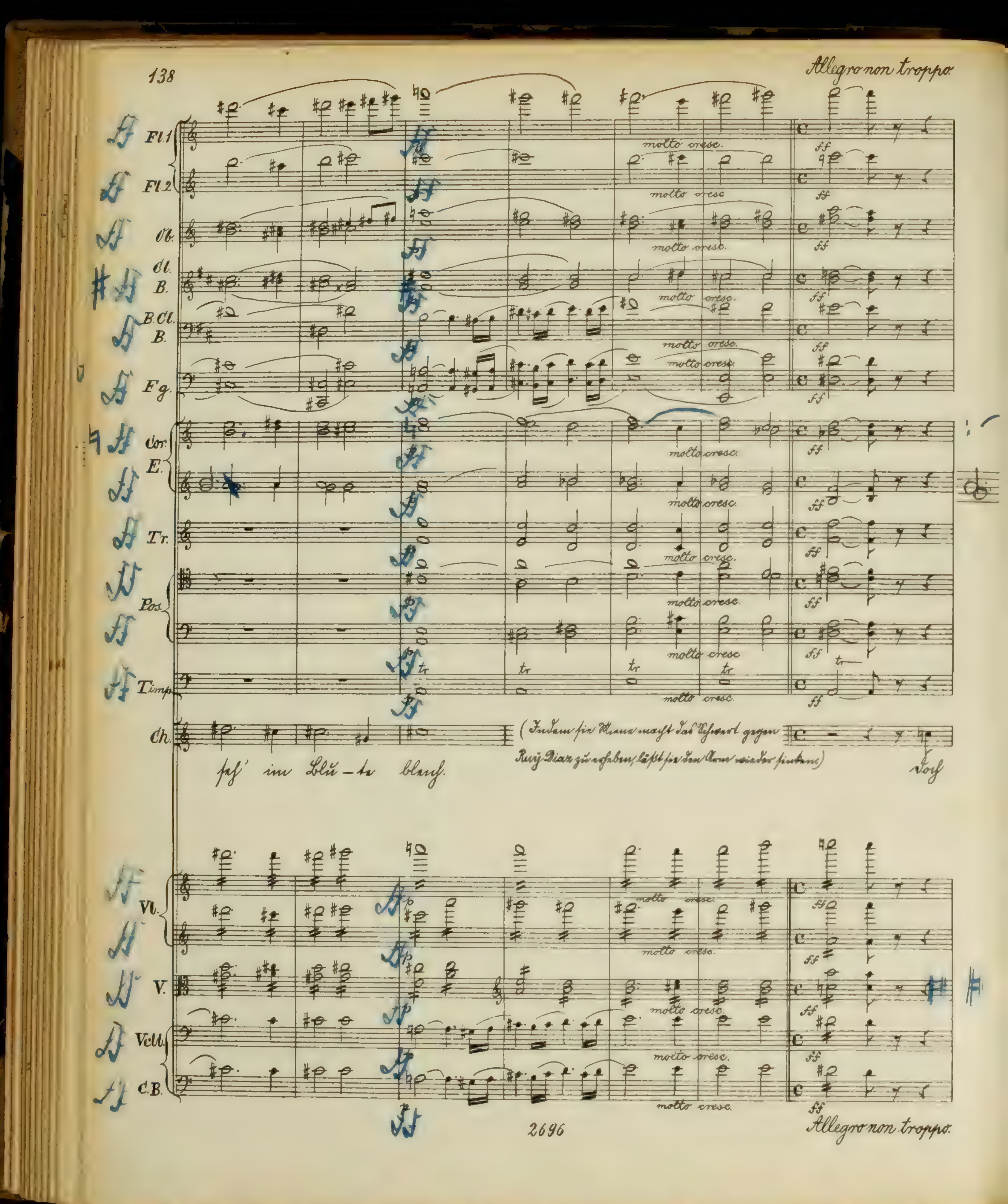
3 Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. F.
in F.
Tr.F.
Pos.
Timp.
Calvo.
Der dich ge-kränkt mit Schmach und Pein giebt Haupt und Herz der Rache bloß! –
Vl.
V.
Vcll.
C.B.
p
pp
dim.
cresc.

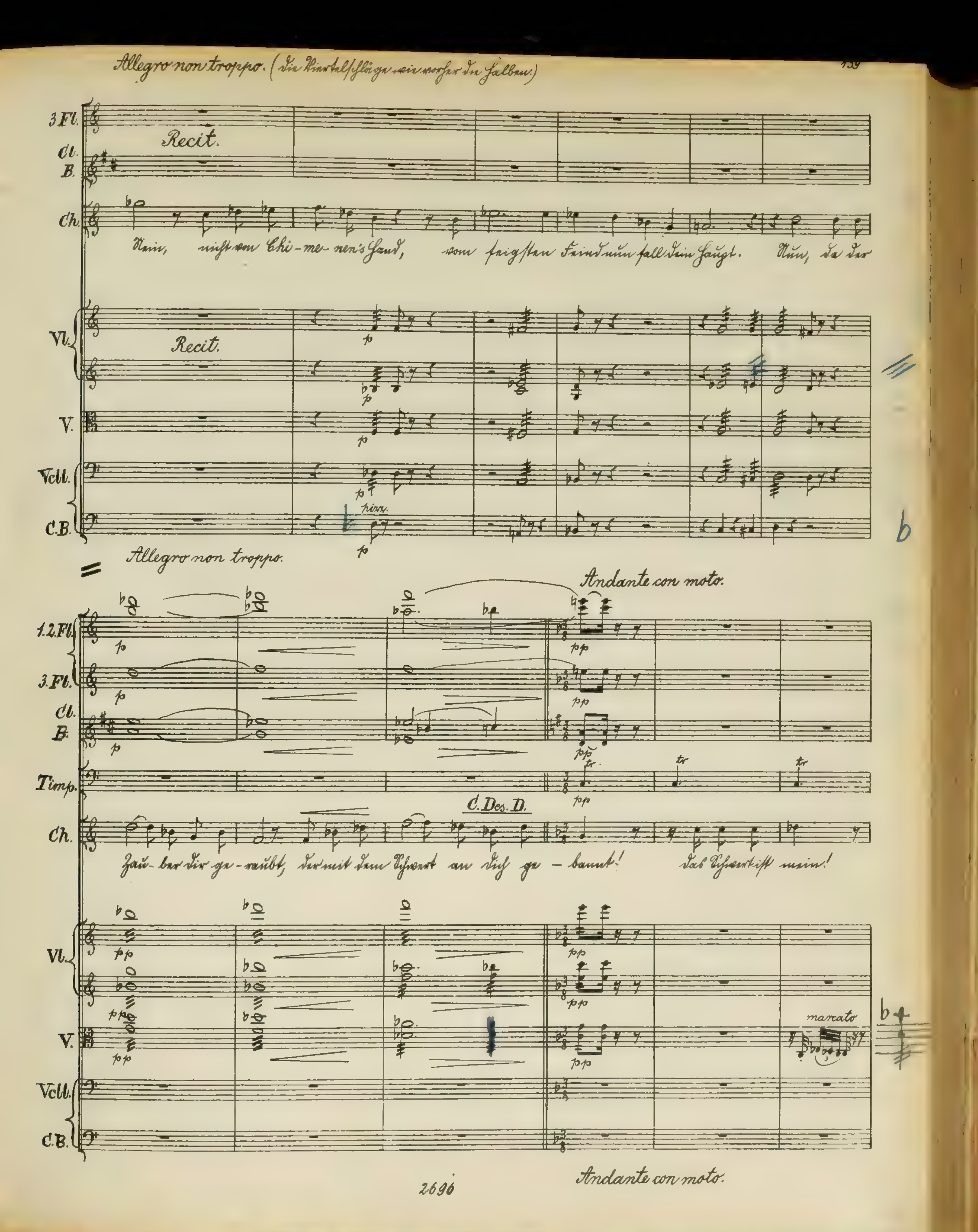

Allegro non troppo.
Allegro molto.
46
3 Fl.
Ob.
Cl. B.
B. Cl. B.
Fg.
Cor. F.
Tr. E.
Pos.
Timp.
in E.
(Chimene, in wilder Aufregung das Schwert ergreifend.)
Chimene.
Ch.
Schwab' über mir, du zür-nender
Vl.
V.
Vcll.
C.B.
Allegro non troppo.
46
Allegro molto.


Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. F.
Tr.E.
Pos.
Timp.
Ch.
Geist, Va – ter, daß Kraft zur That du ver – leihst, Kraft zu dem
Vl.
V.
Vcll.
C.B.

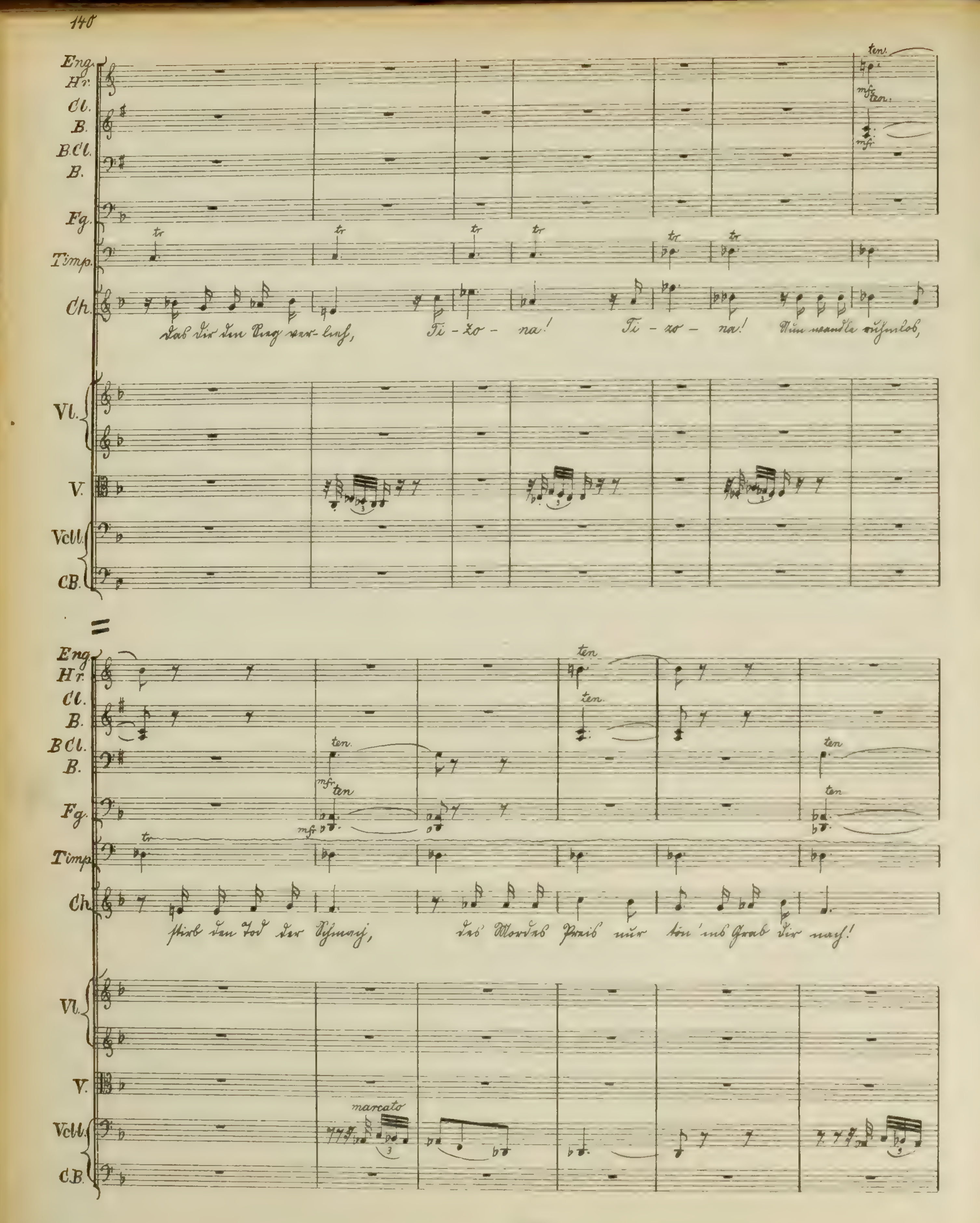


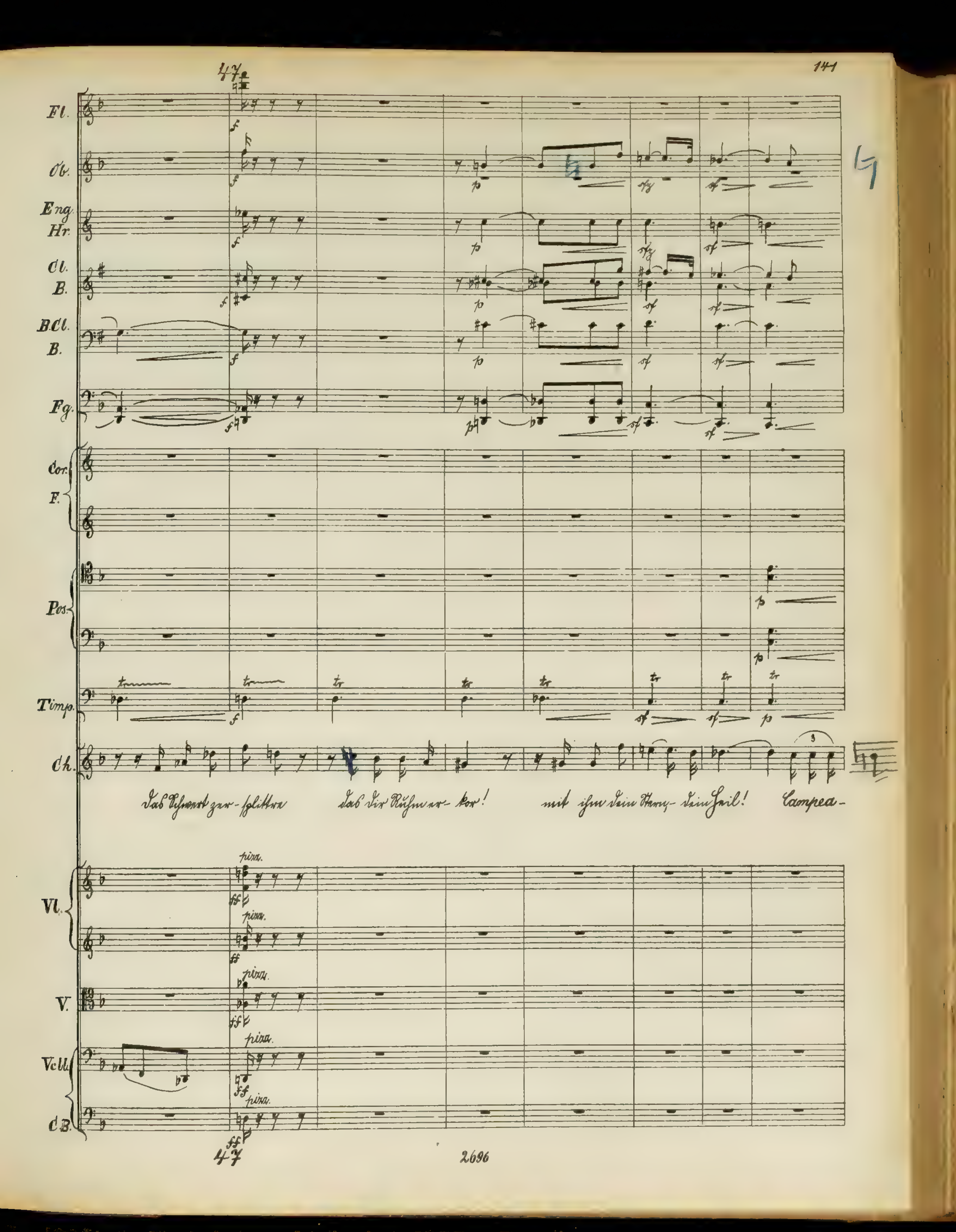
Fl.1.
Fl.2.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. E.
in E.
Tr.E.
in E.
Pos.
Ch.
ein - zigen rä - chenden Streich! -
daß den Tod —— fand ich
Vl.
V.
Vcll.
C.B.
molto cresc.
ff dim.
p

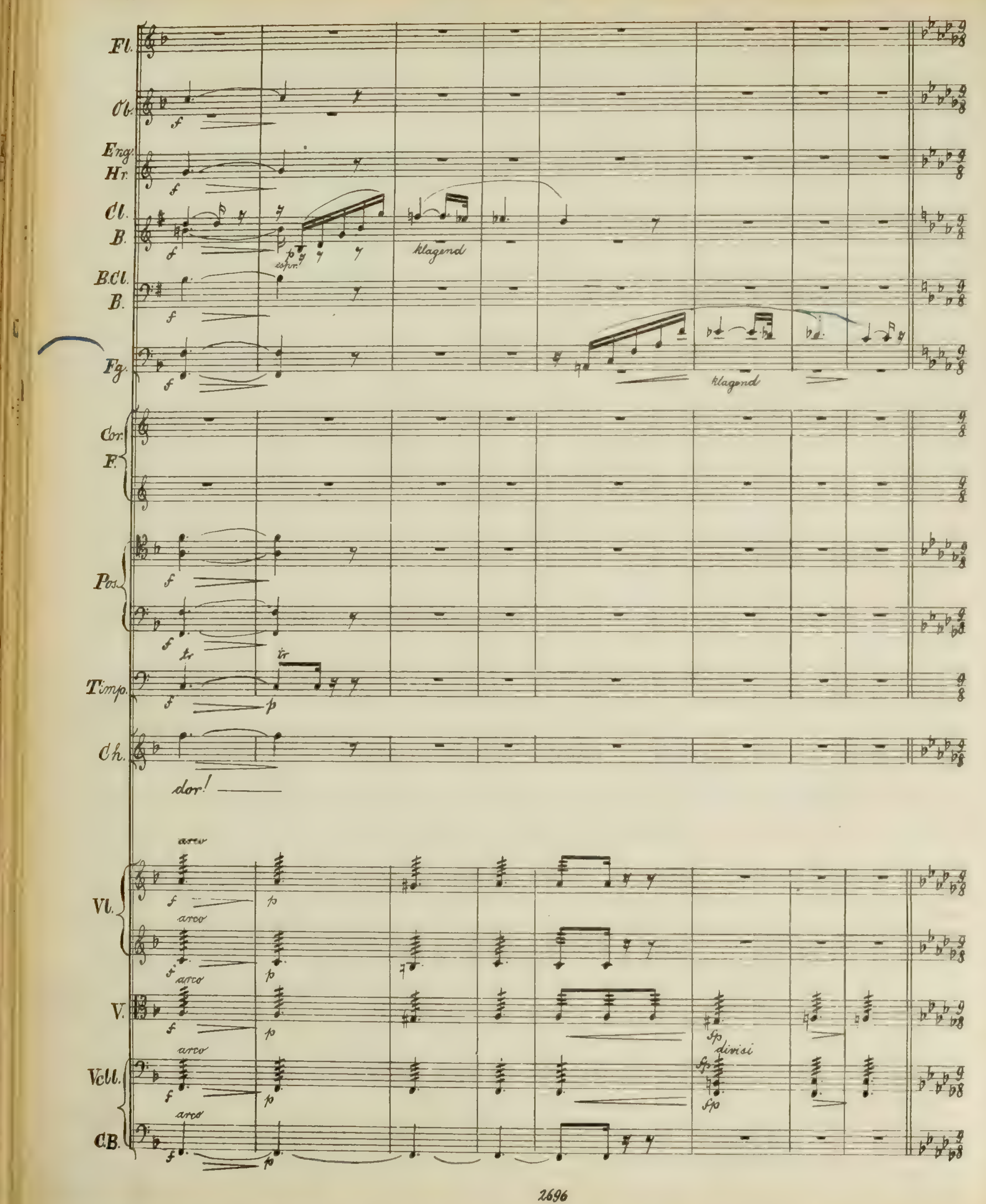

Fl.1
Fl.2
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. E.
Tr.
Pos.
Timp.
Ch.
Vl.
V.
Vcll.
C.B.
molto cresc.
ff
tr
p
sich im Blu - te bleich.
(Indem sie Miene macht das Schwert gegen Ruiz Diaz zu erheben, läßt sie den Arm wieder sinken)
Doch



Allegro non troppo. (Die Viertelschläge wie vorher die Halben)
159
3 Fl.
Cl. B.
Recit.
Ch.
Nein, nicht von Chi-me-nen's Hand, vom feigsten Feind nun fall dein Haupt. Nun, da dir
Vl.
Recit.
V.
Vcll.
C.B.
pizz.
Allegro non troppo.
Andante con moto.
1.2.Fl.
3.Fl.
Cl. B.
Timp.
C.Des.D.
Ch.
Zau-ber dir ge-raubt, der mit dem Schwert an dich ge-bannt! Das Schwert ist mein!
Vl.
V.
marcato
Vcll.
C.B.
2696
Andante con moto.

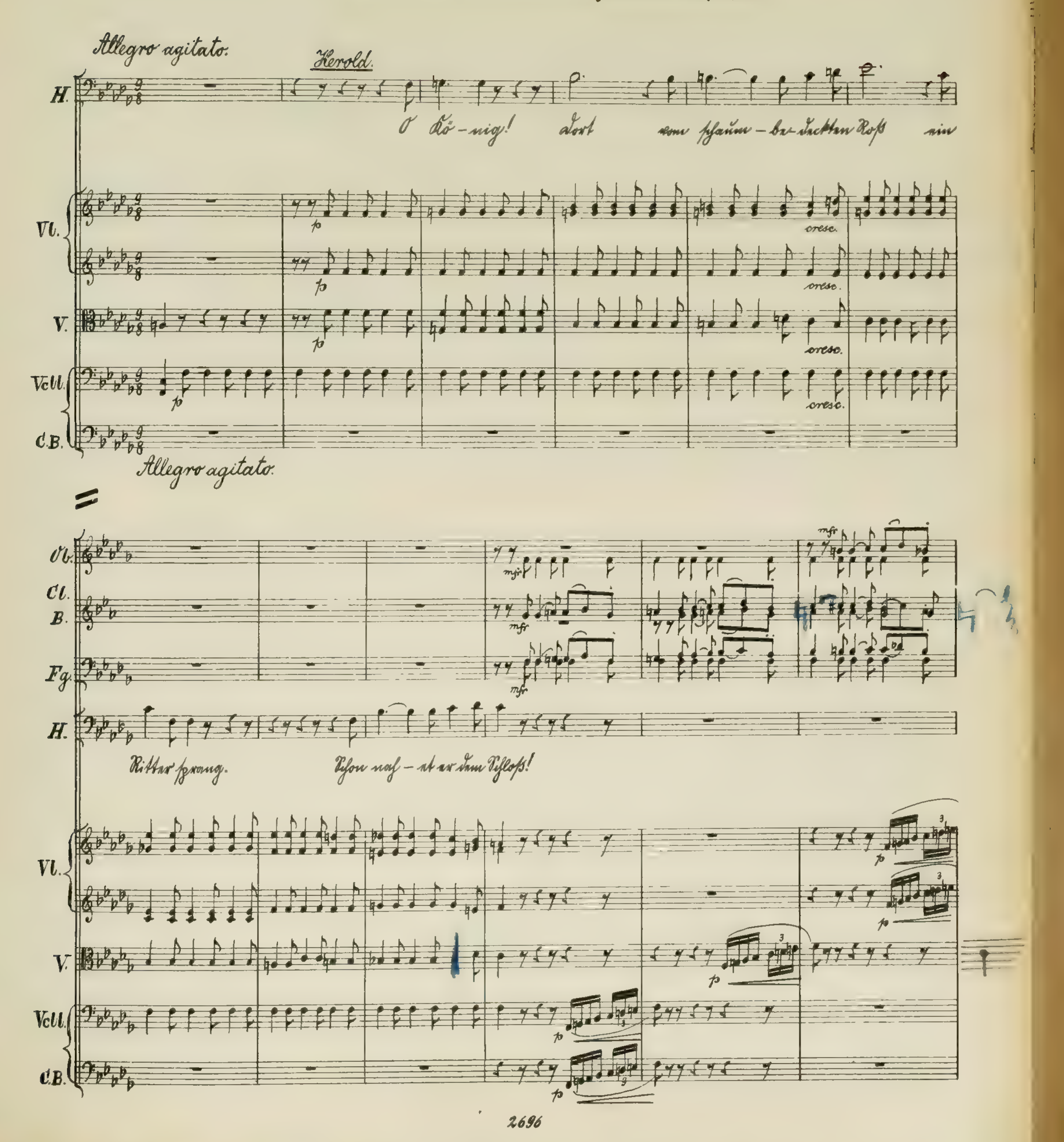

Eng. Hr.
Cl. B.
B.Cl. B.
Fg.
Timp.
Ch.
ten.
mf
tr
daß dir den Ring verlieh, Ti - zo - na! Ti - zo - na! Nun wandle schuldlos,
Vl.
V.
Vcll.
CB.
stirb den Tod der Schmach, des Mordes Preis nur tön' ins Grab dir nach!
marcato

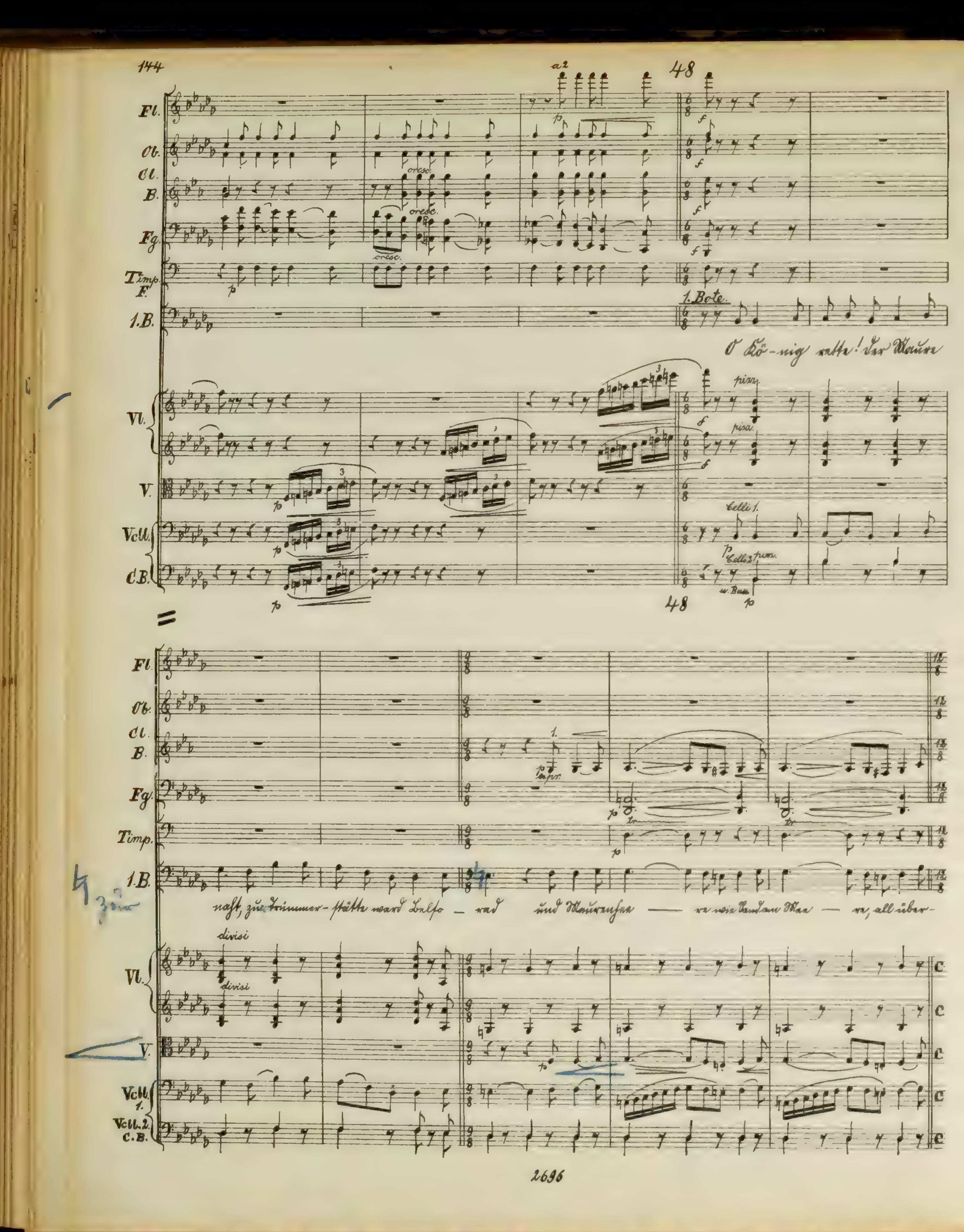

47
Fl.
Ob.
Eng. Hr.
Cl. B.
B.Cl. B.
Fg.
Cor. F.
Pos.
Timp.
Ch.
Das Schwert zer-splittert, das dir Ruhm er-kor! mit ihm dein Herz- dein Heil! Campea-
pizz.
Vl.
V.
Vcll.
CB.
47

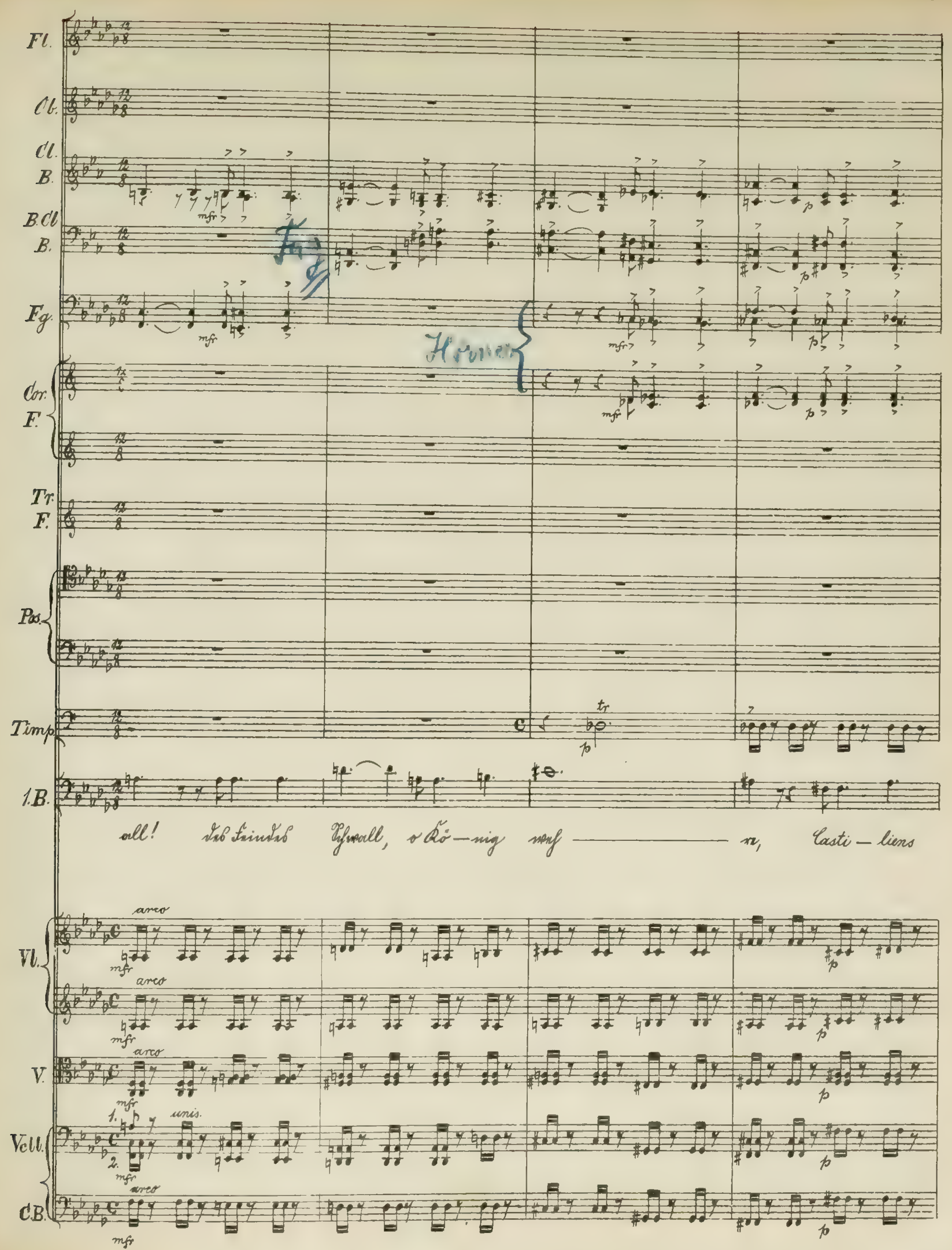

Fl.
Ob.
Eng. Hr.
Cl. B.
espr.
klagend
B.Cl. B.
Fg.
klagend
Cor. F.
Pos.
Timp.
Ch.
dor!
arco
Vl.
arco
arco
V.
arco
divisi
Vcll.
arco
CB.

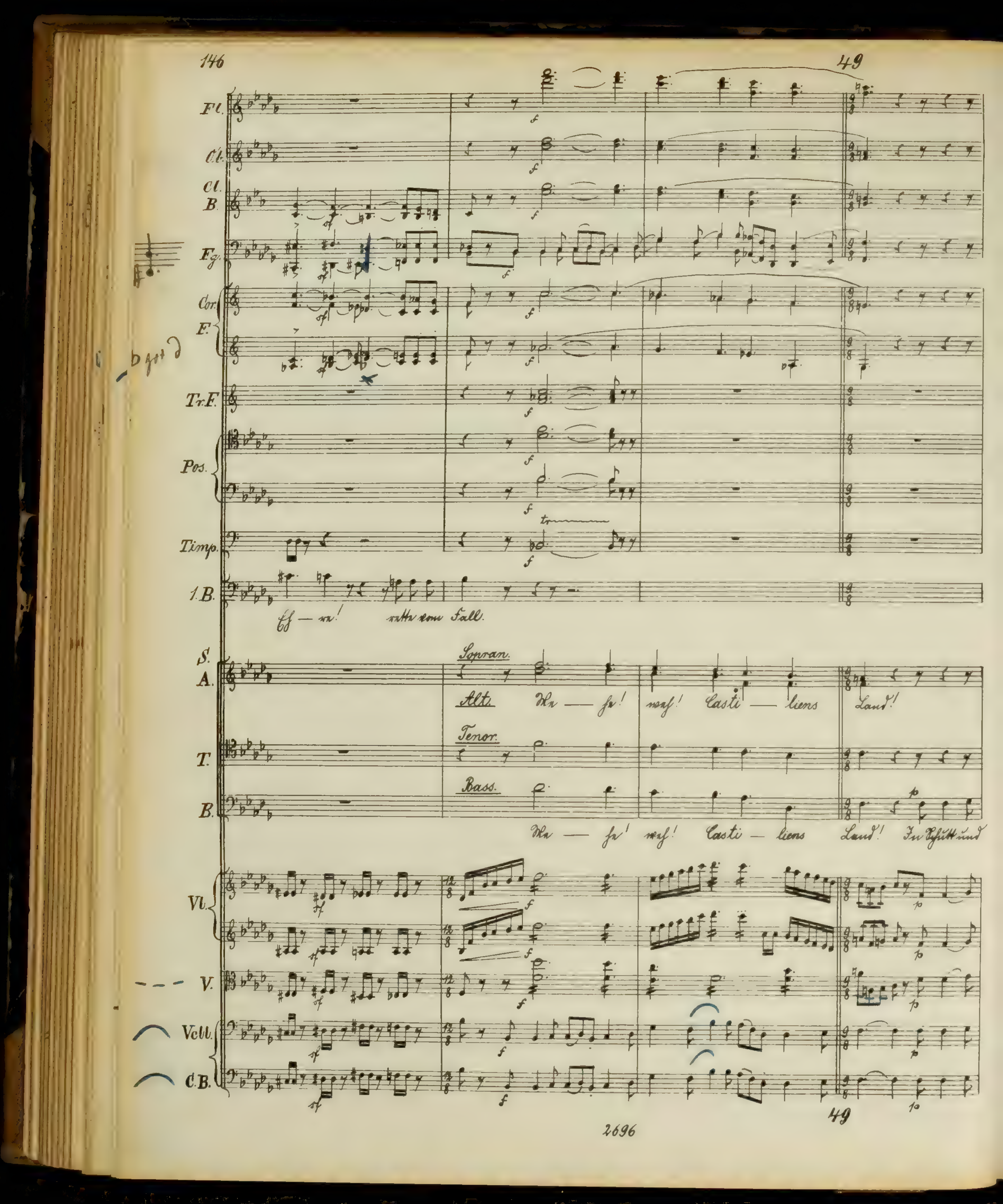
V. Scene.

Drei Boten aufeinander folgend. (Die Vorigen.)

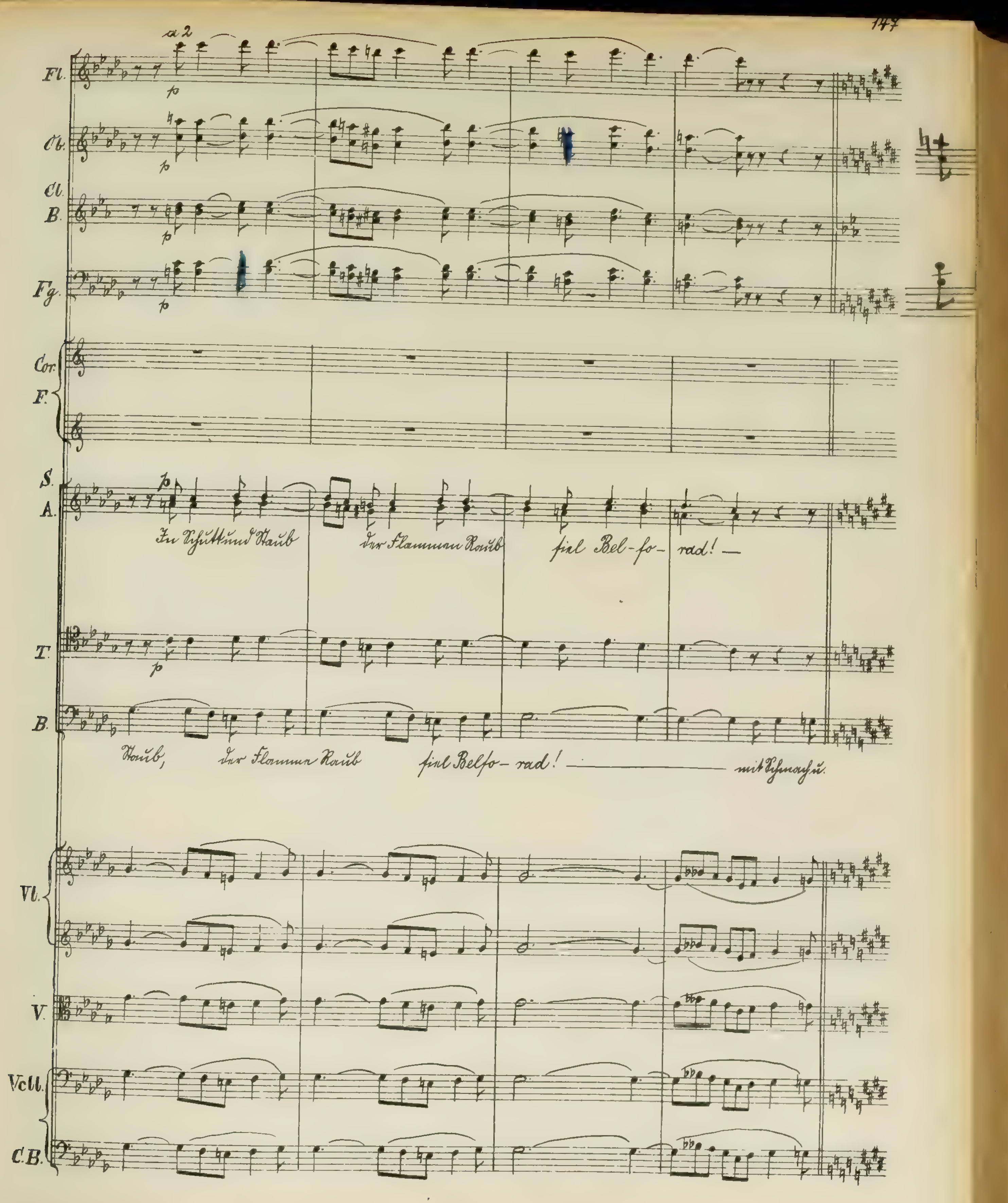


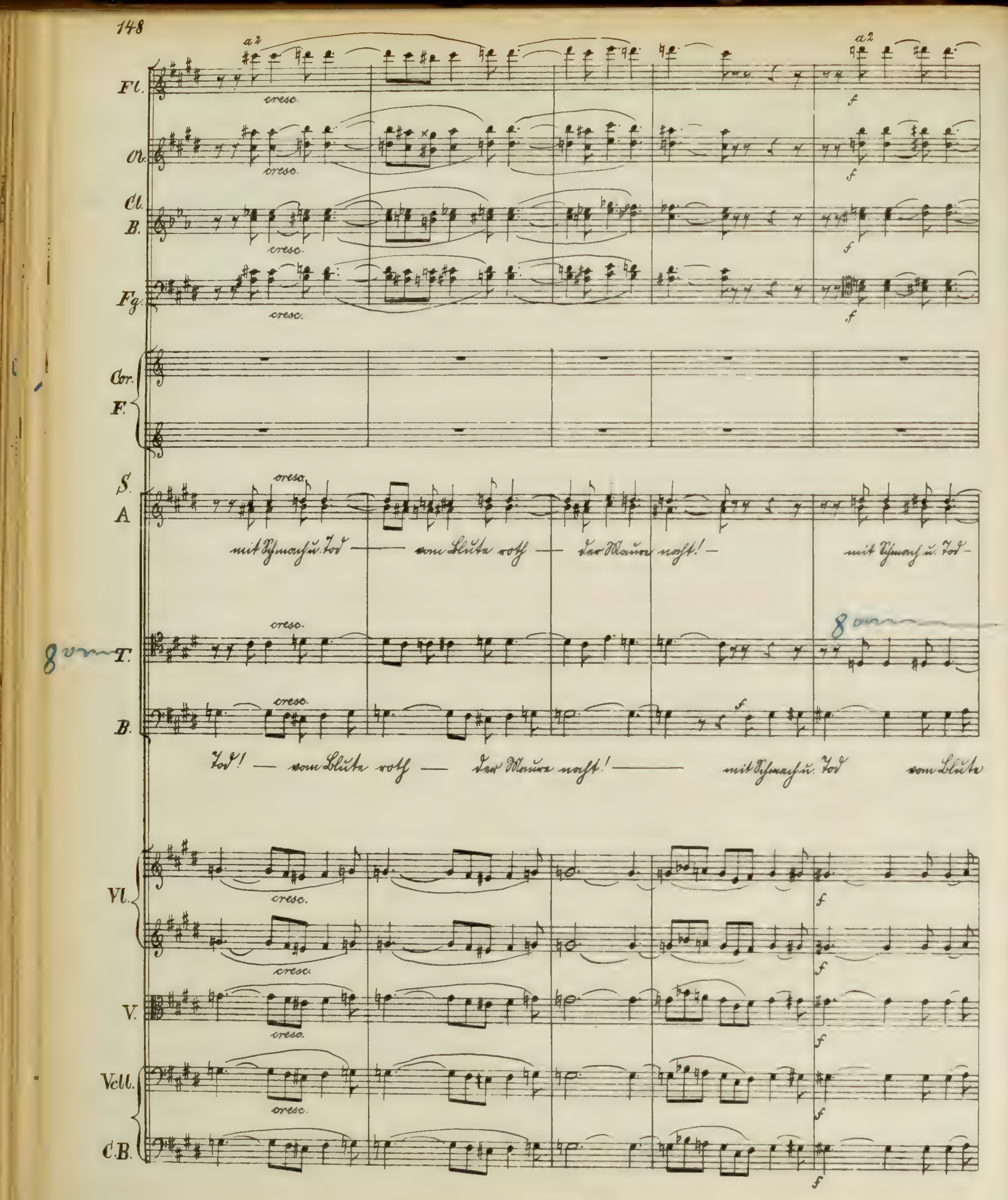

144
48
Fl.
Ob.
Cl. B.
Fg.
Timp. F.
1.B.
1. Bote
Vl.
V.
Vcll.
C.B.
pizz.
Celli 1.
divisi
Vcll. 1.
Vcll. 2. C.B.
2696

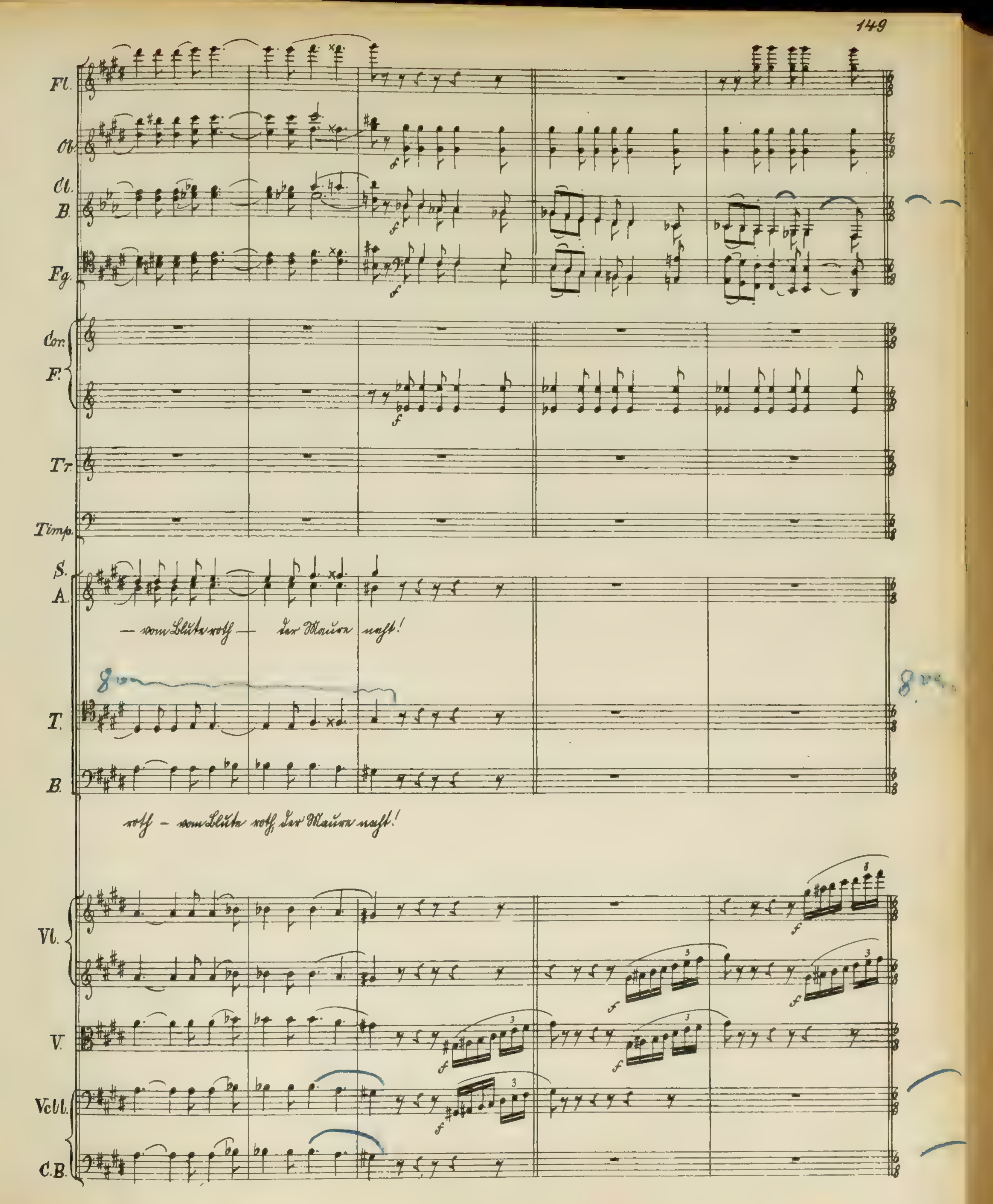

Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Hörner
Cor. F.
Tr. F.
Pos.
Timp.
tr
1.B.
all! Des Feindes Schwall, o Kö-nig weh — re, Casti-liens
arco
Vl.
V.
unis.
Vcll.
C.B.

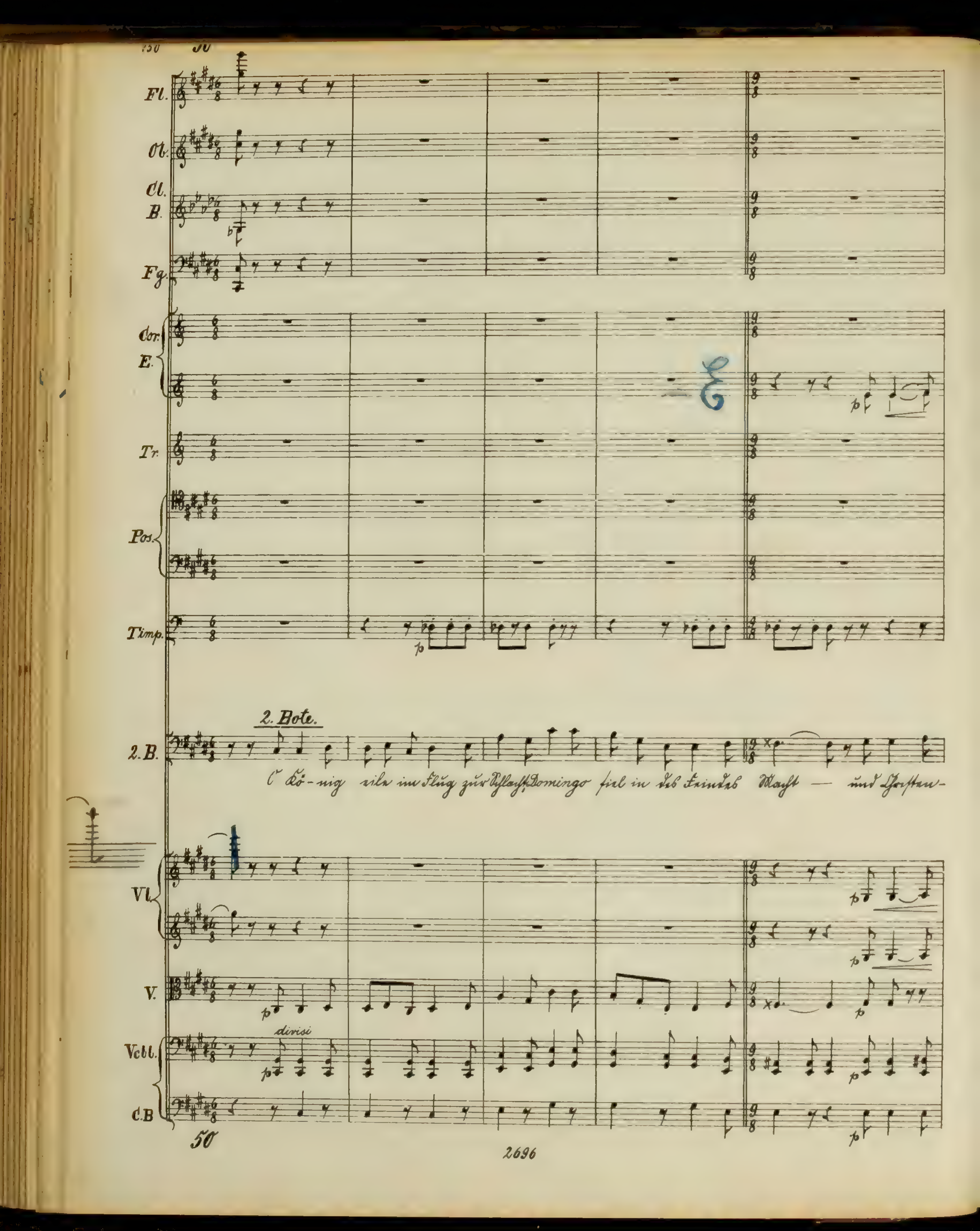


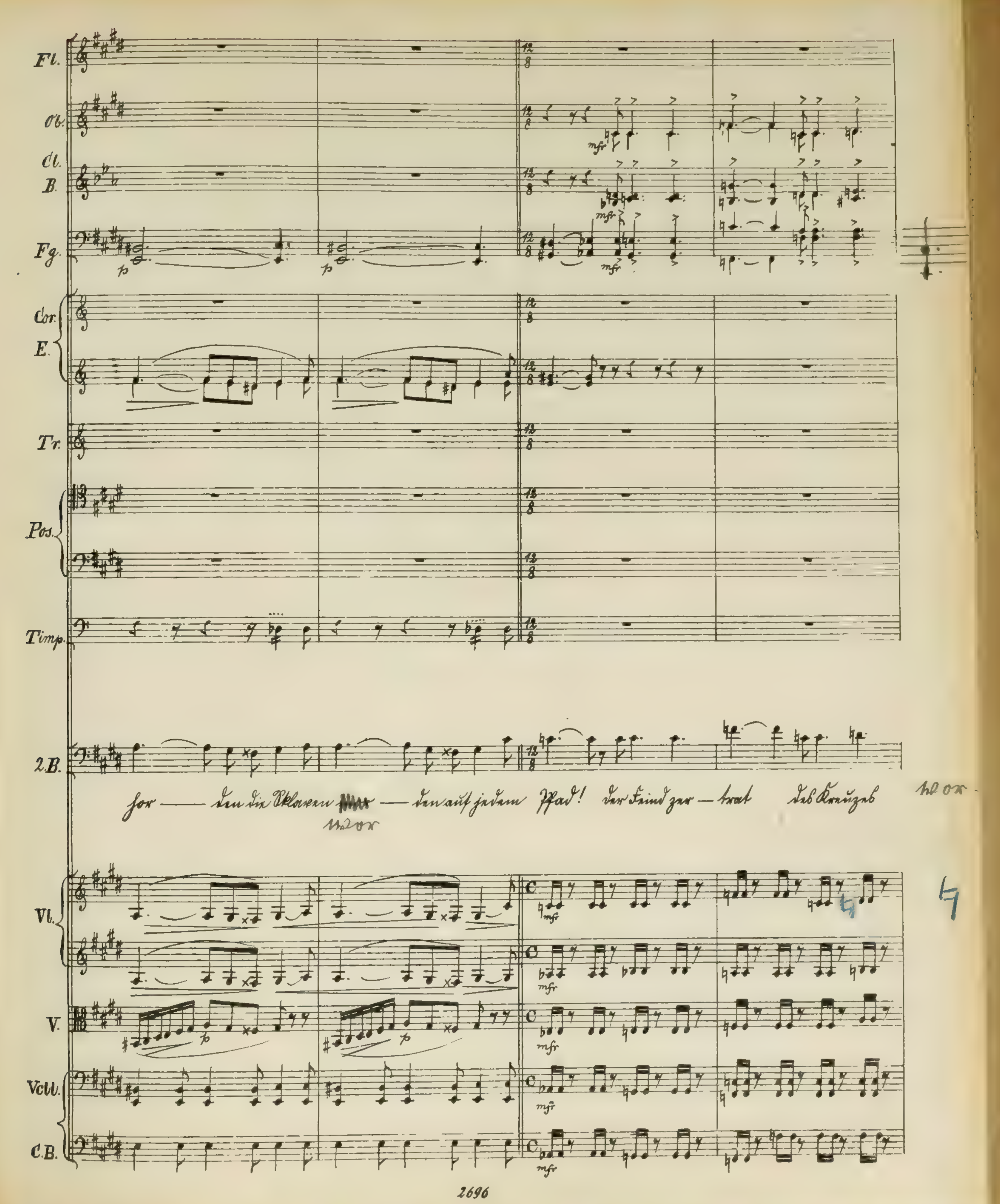
49
Fl.
Ob.
Cl. B.
Fg.
Cor. F.
Tr. F.
Pos.
Timp.
1. B.
Sopran.
S. A.
Alt.
Tenor.
T.
Bass.
B.
Casti — liens Land!
Vl.
V.
Vcll.
C.B.
49

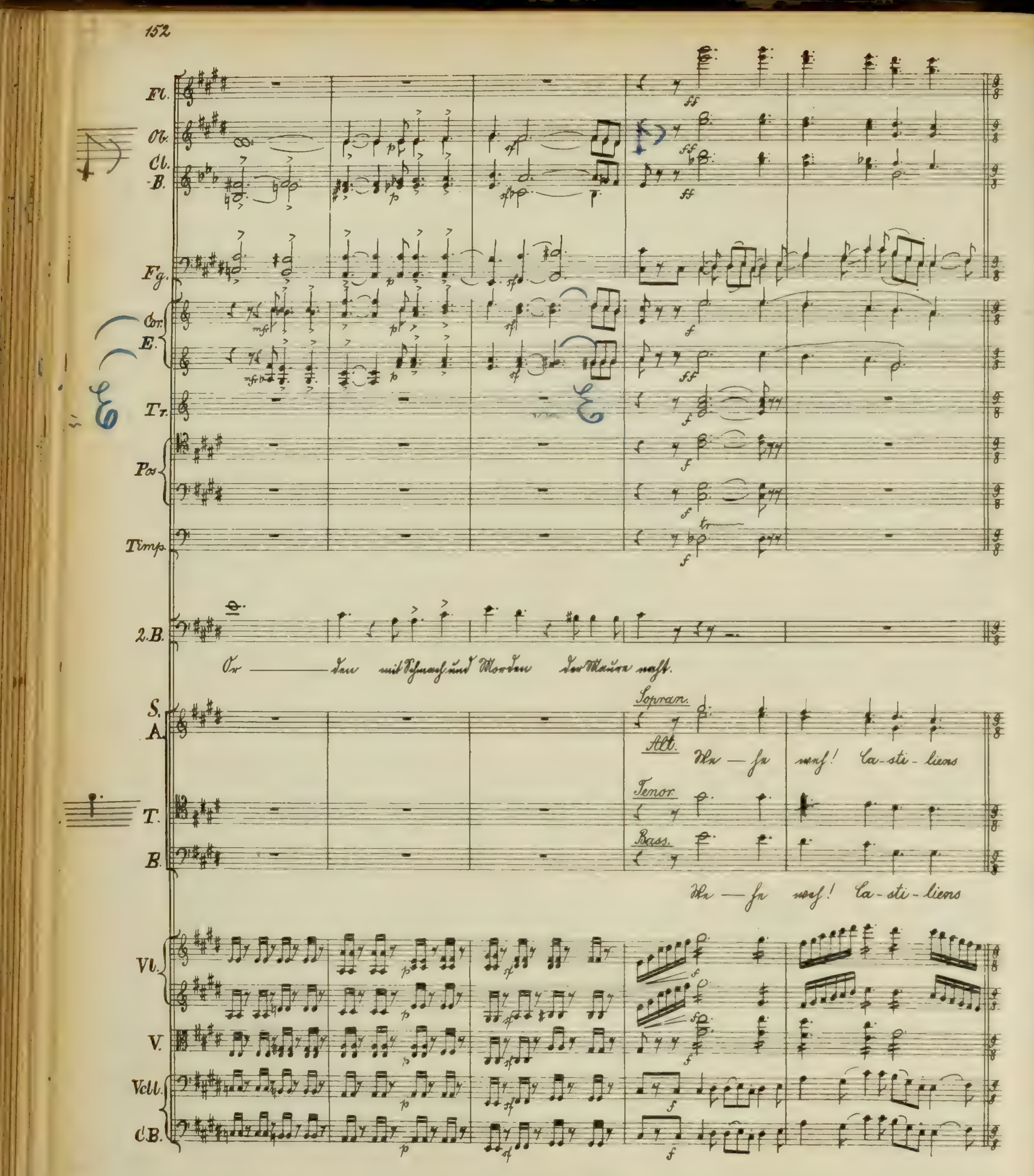

a 2
Fl.
Ob.
Cl. B.
Fg.
Cor. F.
S. A.
Zu Schutt und Staub
der Flammen Raub
fiel Bel-fo-rad! —
T.
B.
Staub,
der Flammen Raub
fiel Belfo-rad! —
Vl.
V.
Vcll.
C.B.

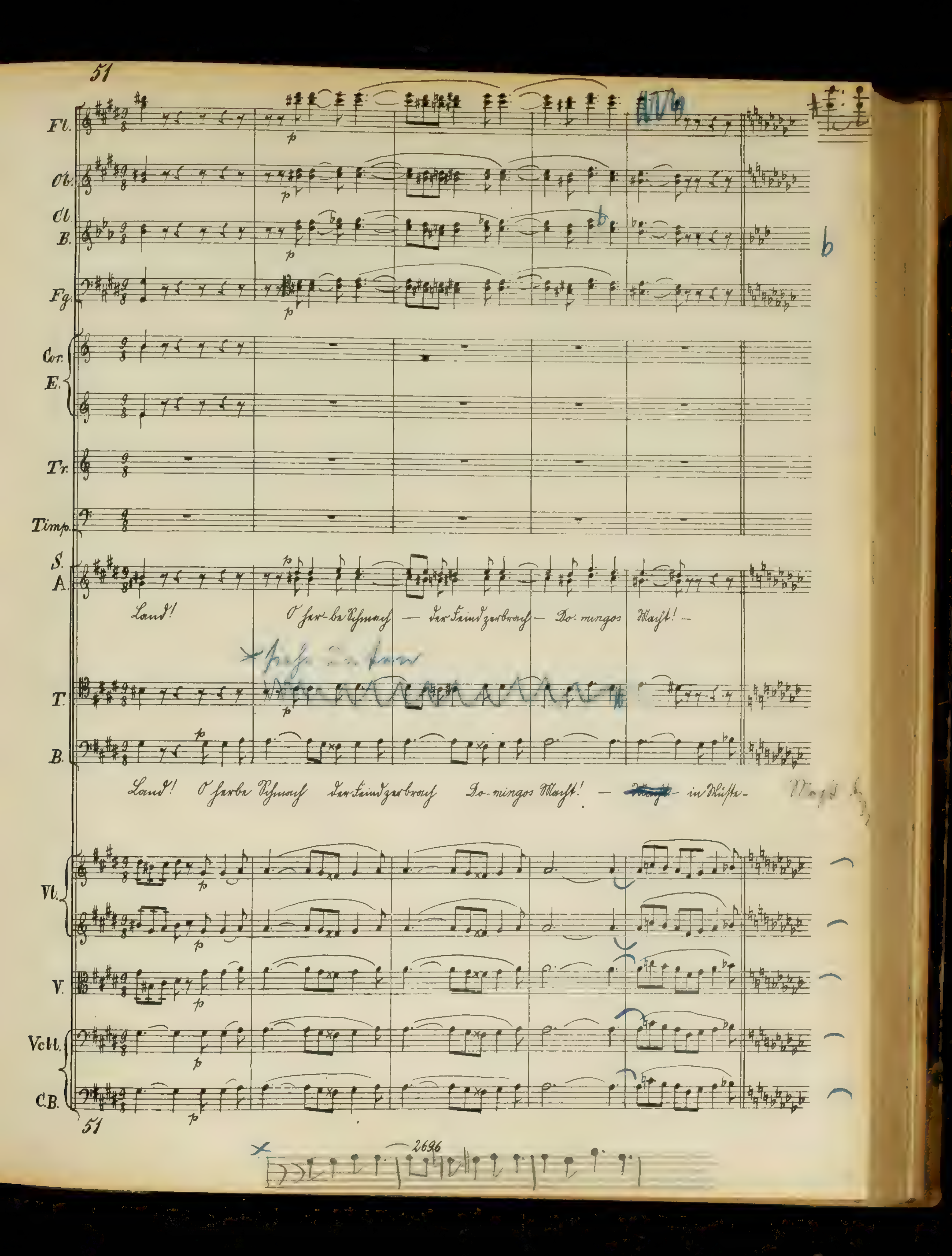

a2
Fl.
cresc.
Ob.
Cl. B.
Fg.
Cor. F.
S.
A
T.
B.
Vl.
V.
Vcll.
C.B.
f

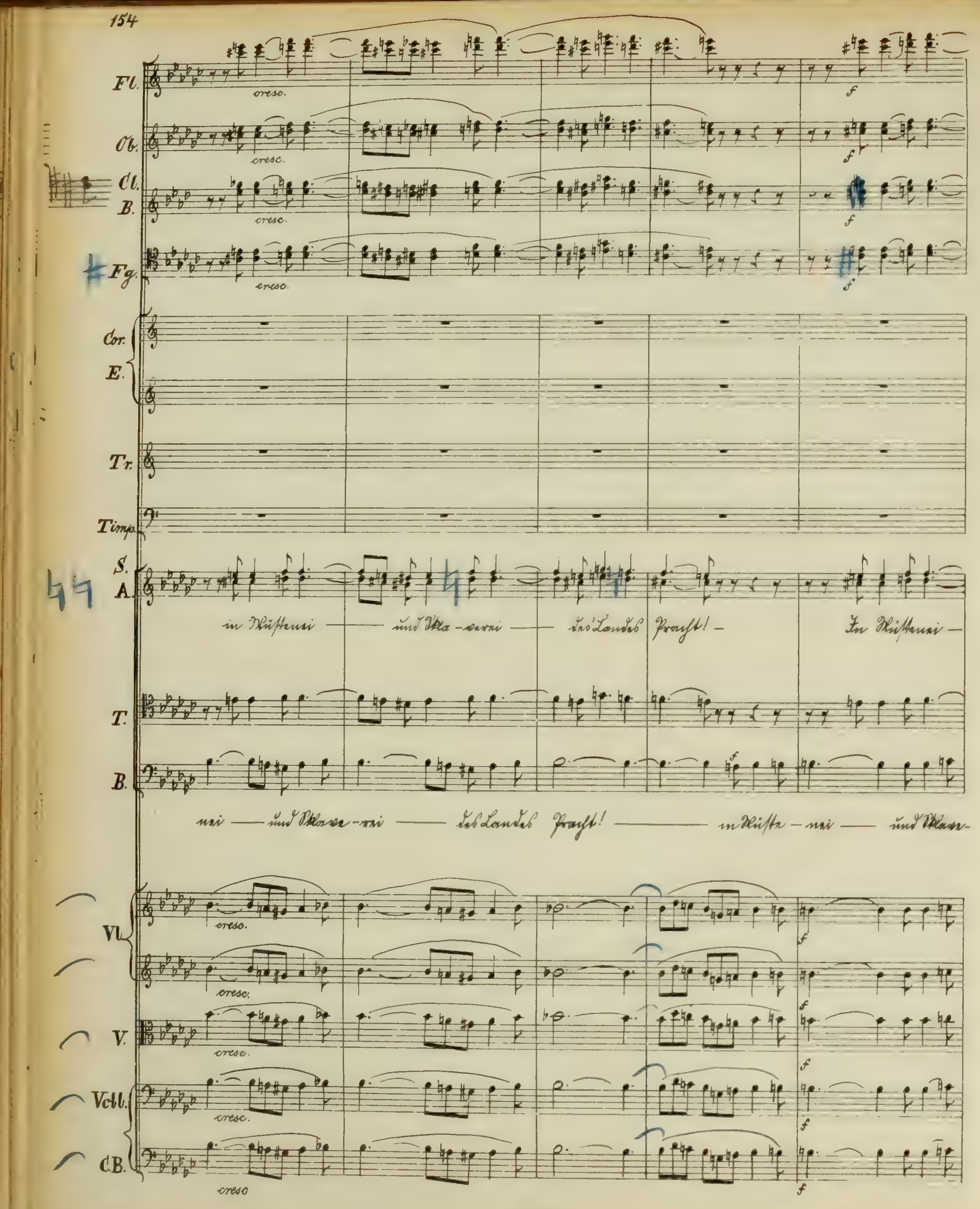

Fl.
Ob.
Cl. B.
Fg.
Cor. F.
Tr.
Timp.
S. A.
T.
B.
Vl.
V.
Vcll.
C.B.

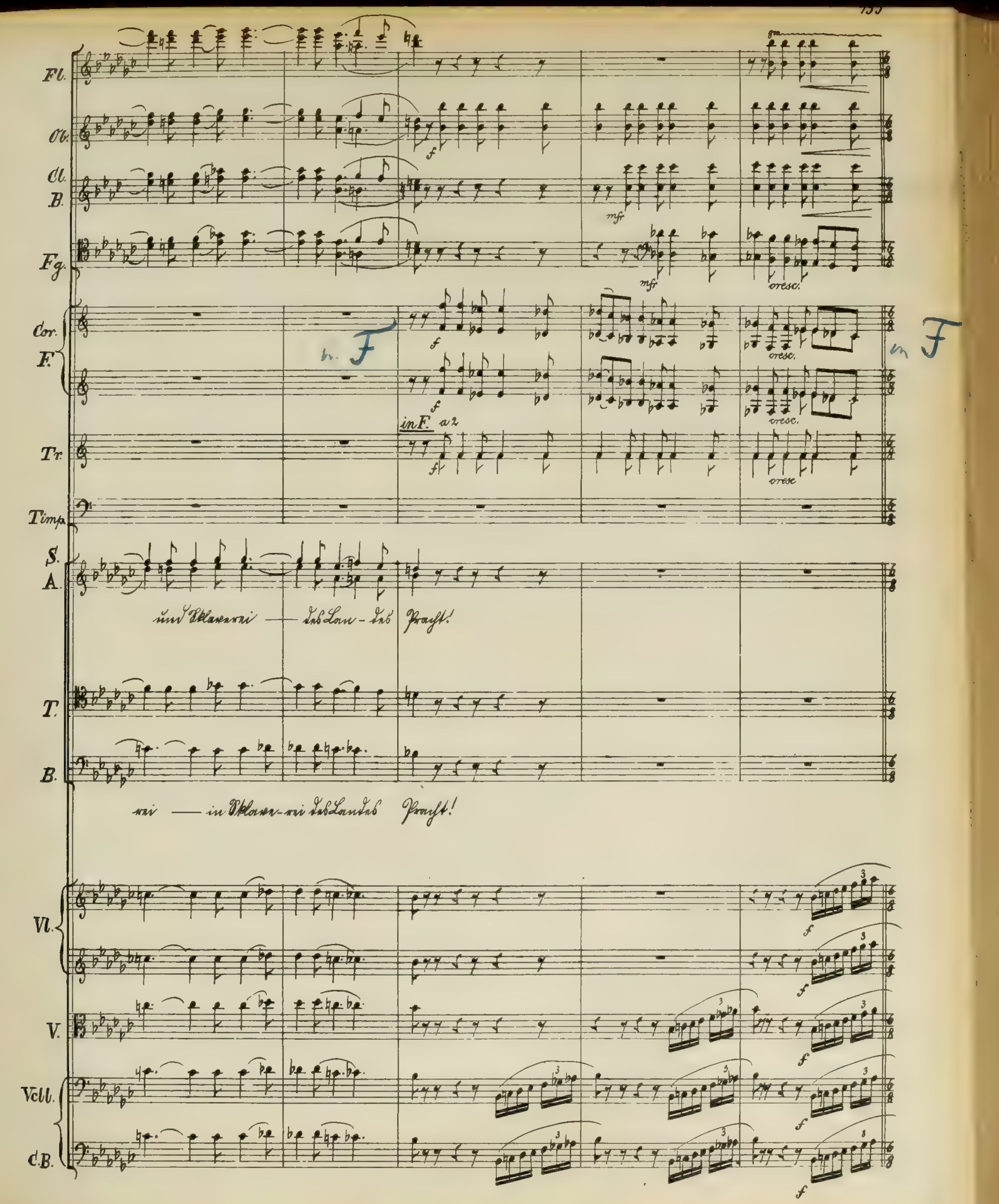

Fl.
Ob.
Cl. B.
Fg.
Cor. E.
Tr.
Pos.
Timp.
2. Bote.
2. B.
O Kö-nig eile im Flug zur Schlacht Domingo fiel in des Feindes Macht — und Christen-
Vl.
V.
divisi
Vcll.
C.B
50
2696


Fl.
Ob.
Cl.
B.
Fg.
Cor.
E.
Tr.
Pos.
Timp.
2.B.
Vl.
V.
Vcll.
C.B.


Fl.
Ob.
Cl.
B.
Fg.
Cor. E.
Tr.
Pos.
Timp.
2.B.
S.
A.
Sopran.
Alt.
Ca-sti-liens
Tenor
T.
Bass.
B.
Ca-sti-liens
Vl.
V.
Vcll.
CB.


51
Fl.
Ob.
Cl. B.
Fg.
Cor. E.
Tr.
Timp.
S. A.
Land!
Do-mingos
T.
B.
Land!
Do-mingos
Vl.
V.
Vcll.
C.B.
51
2696

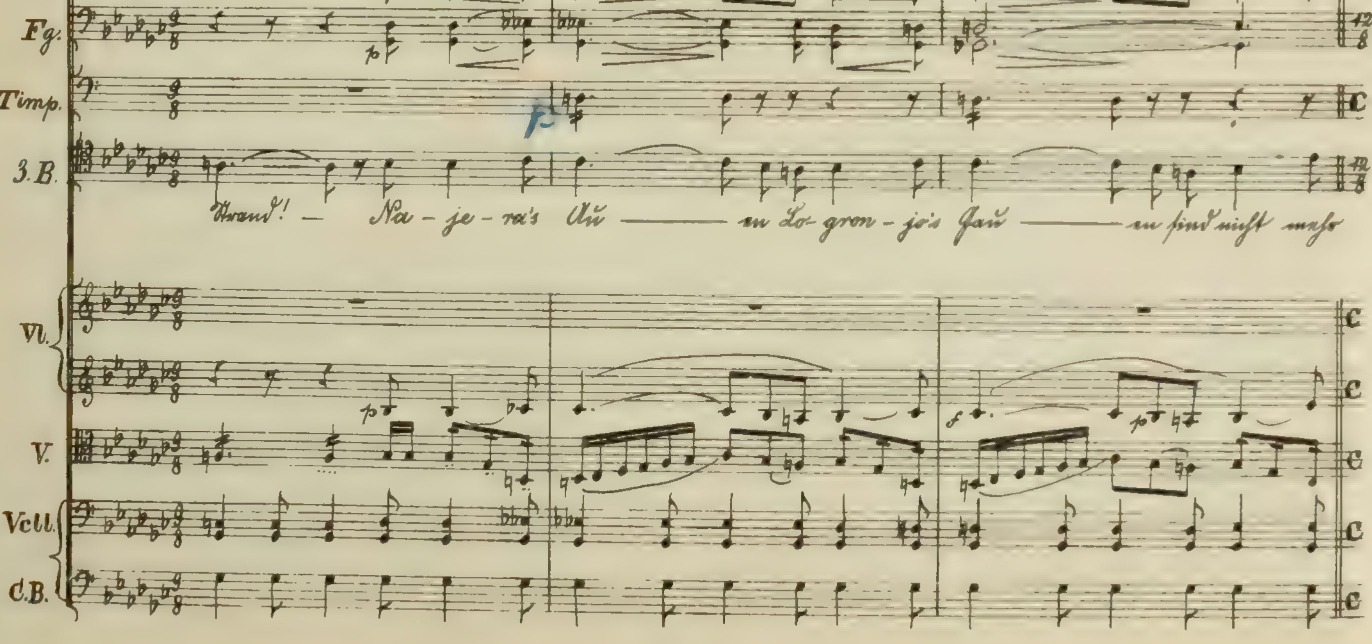

Fl.
cresc.
Ob.
Cl.
B.
Fg.
Cor.
E.
Tr.
Timp.
S.
A.
T.
B.
Vl.
V.
Vcll.
C.B.
f

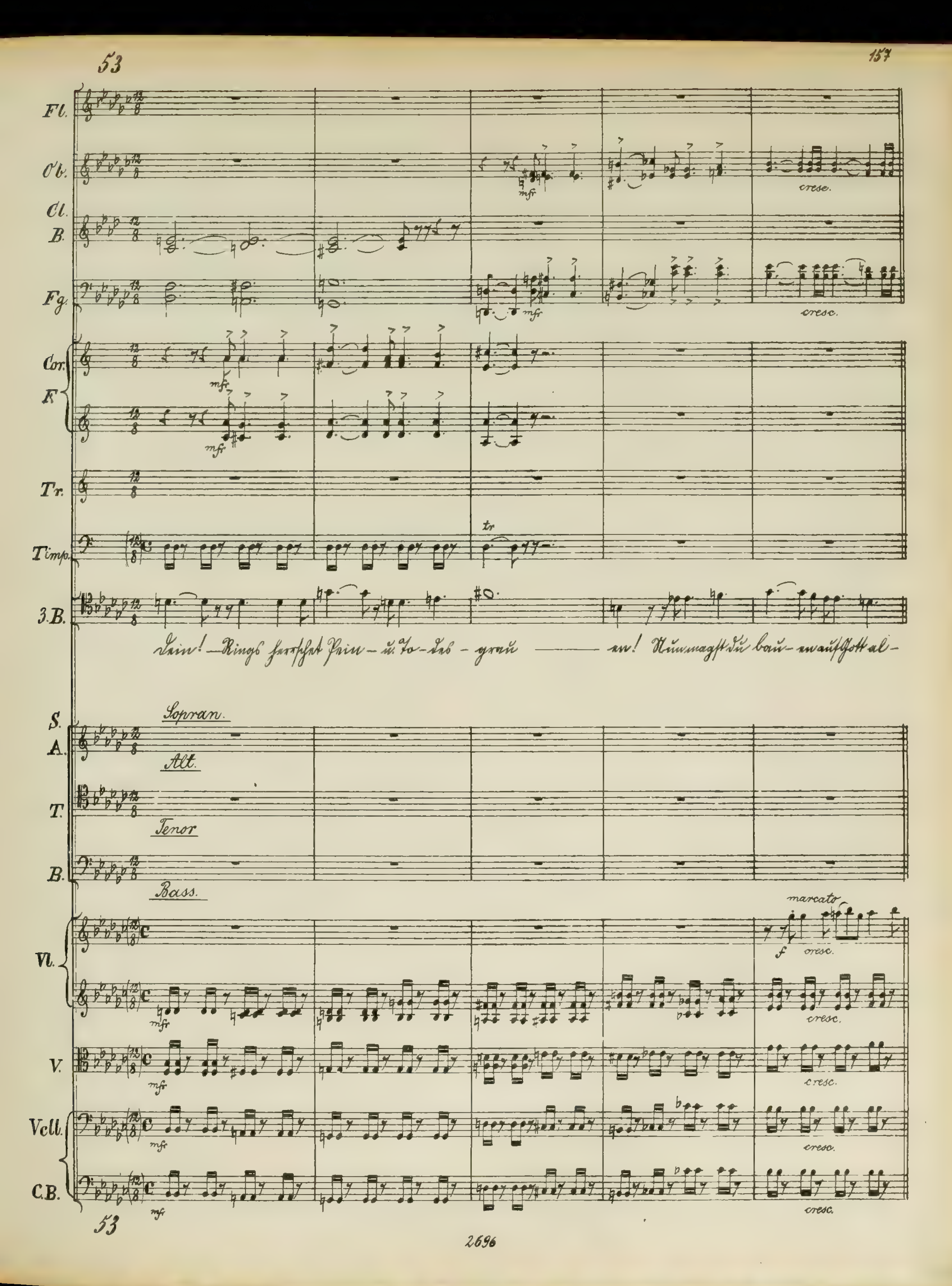

Fl.
Ob.
Cl. B.
Fg.
Cor. F.
in F
Tr.
in F. a 2
Timp.
S. A.
und Sklaverei — des Landes Pracht!
T.
B.
rei — in Sklaverei des Landes Pracht!
Vl.
V.
Vcll.
cB.

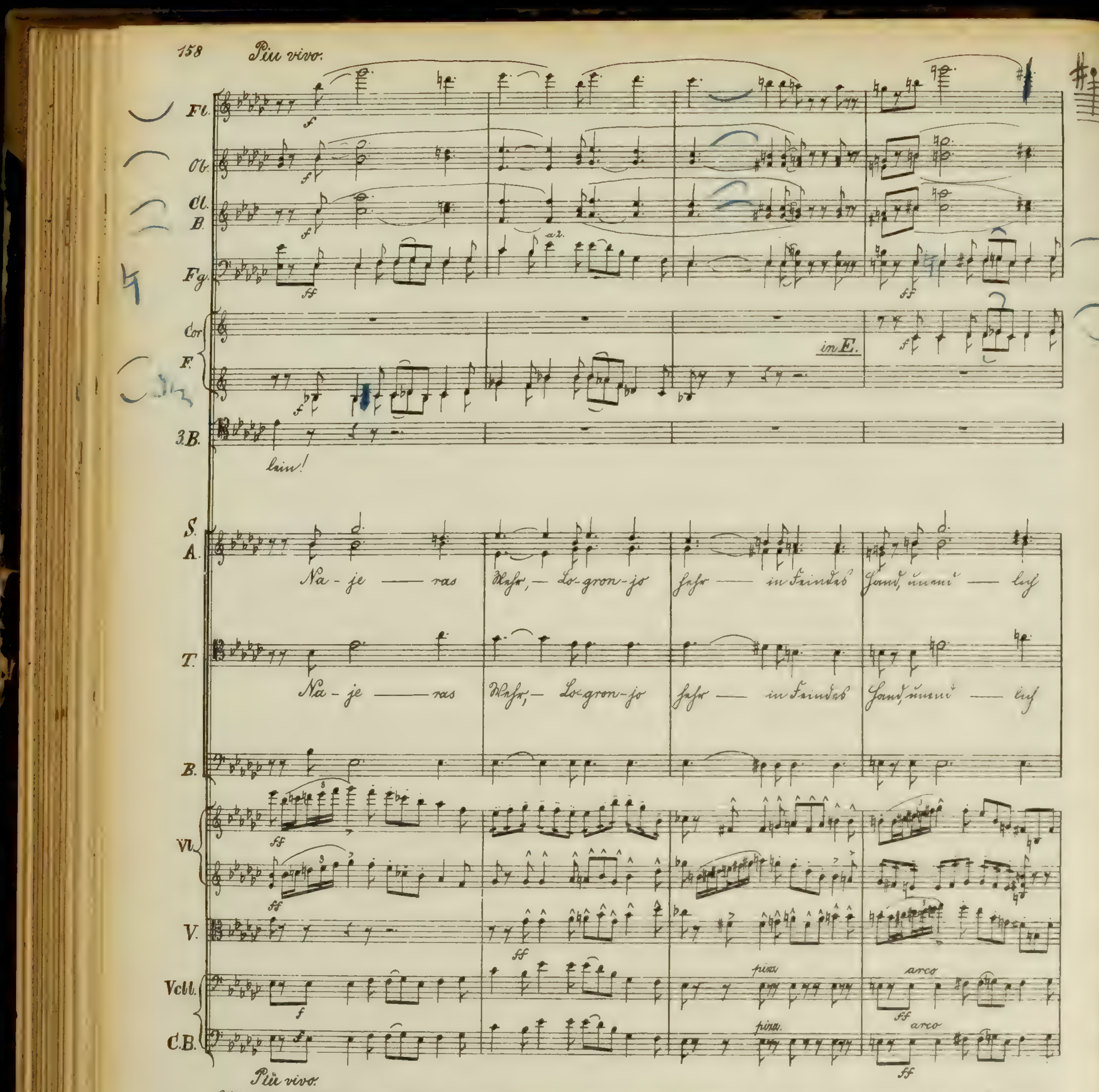
52

Fl.
Ob.
Cl. B.
Fg.
Cor. F.
Tr. F.
3. B.
3. Bote.
O Kö - nig, Schrecken erfüllt das Land, die Feinde de - cken das E - bro
Vl.
V.
divisi
Vcll.
C.B.

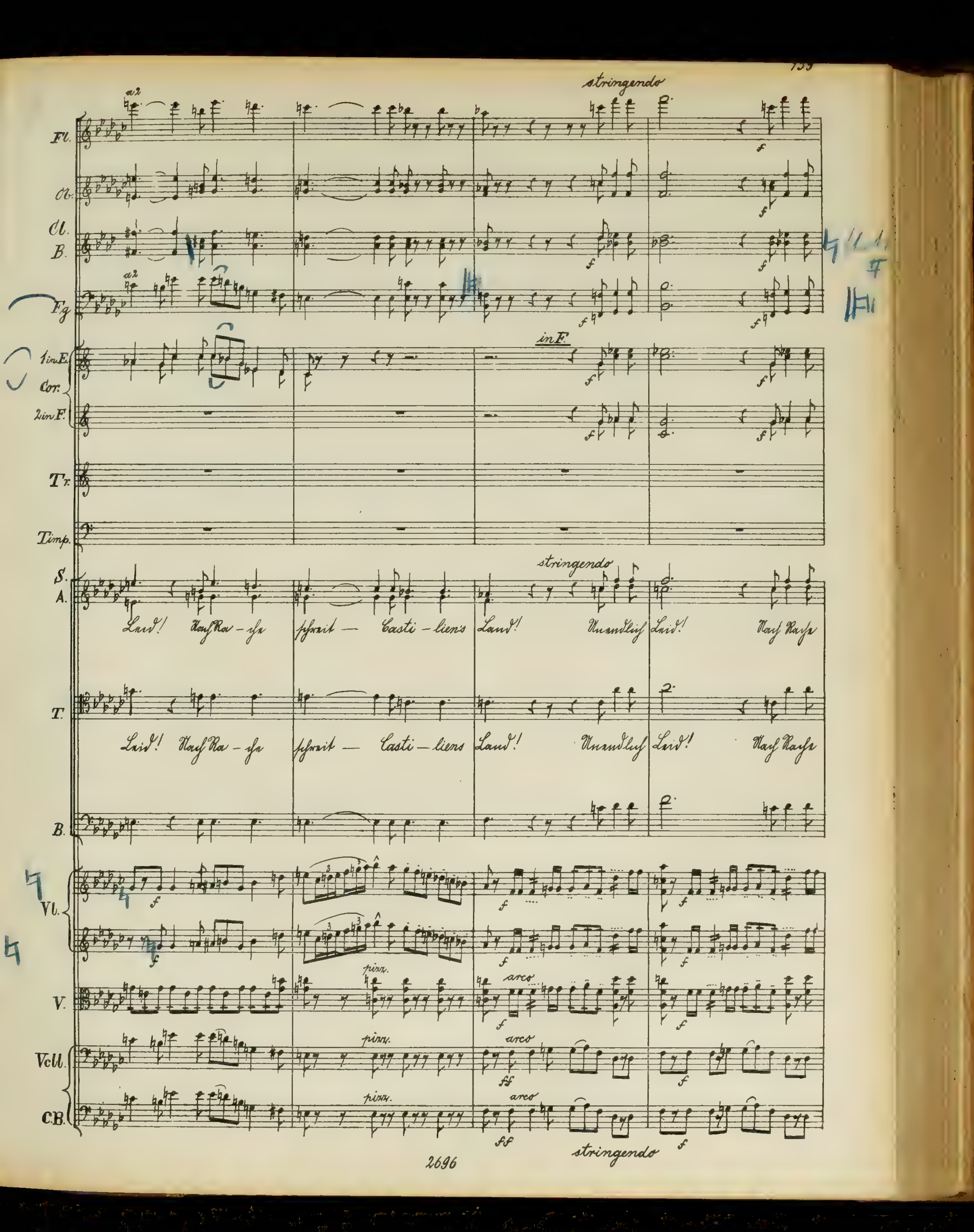
= 52

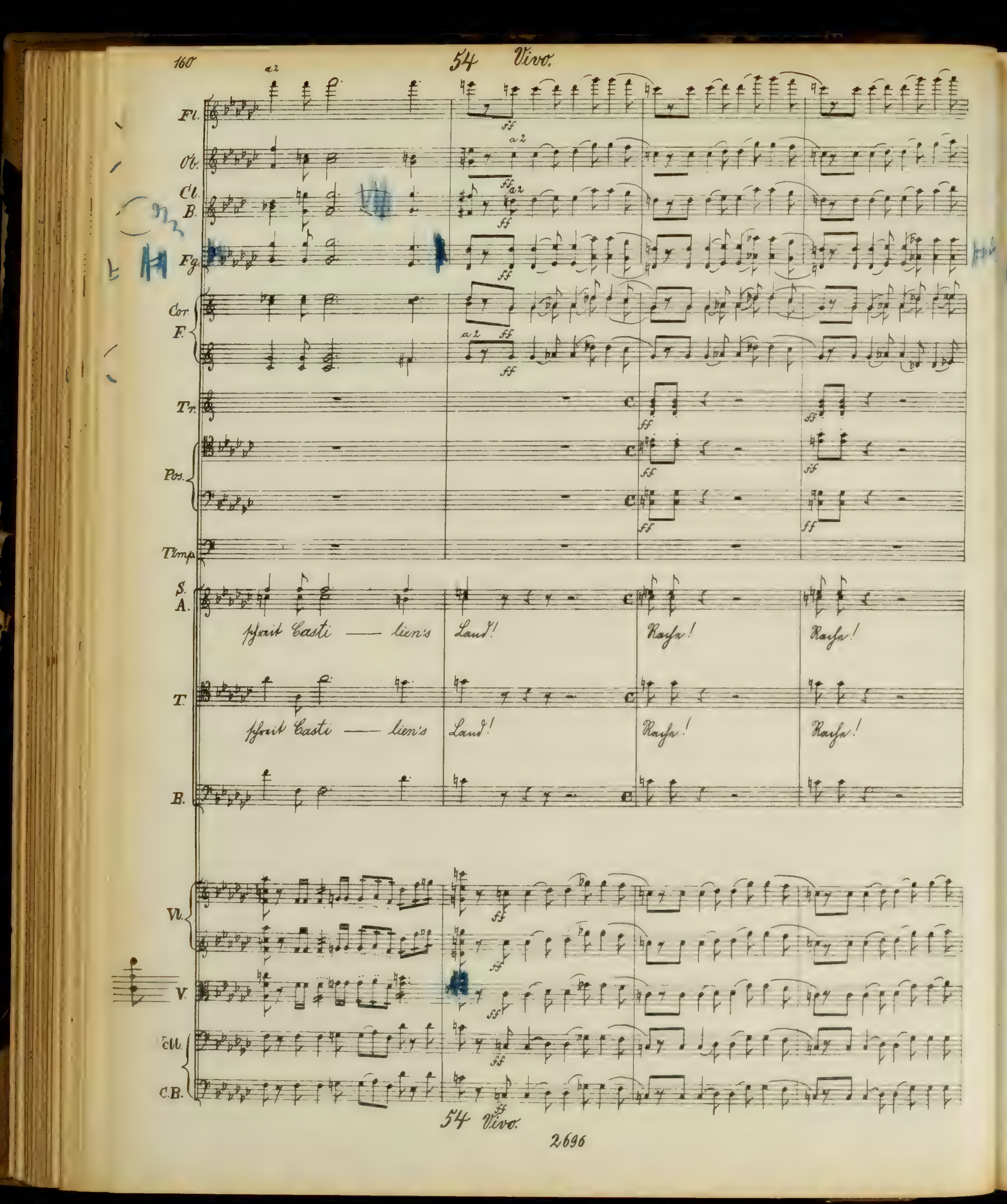


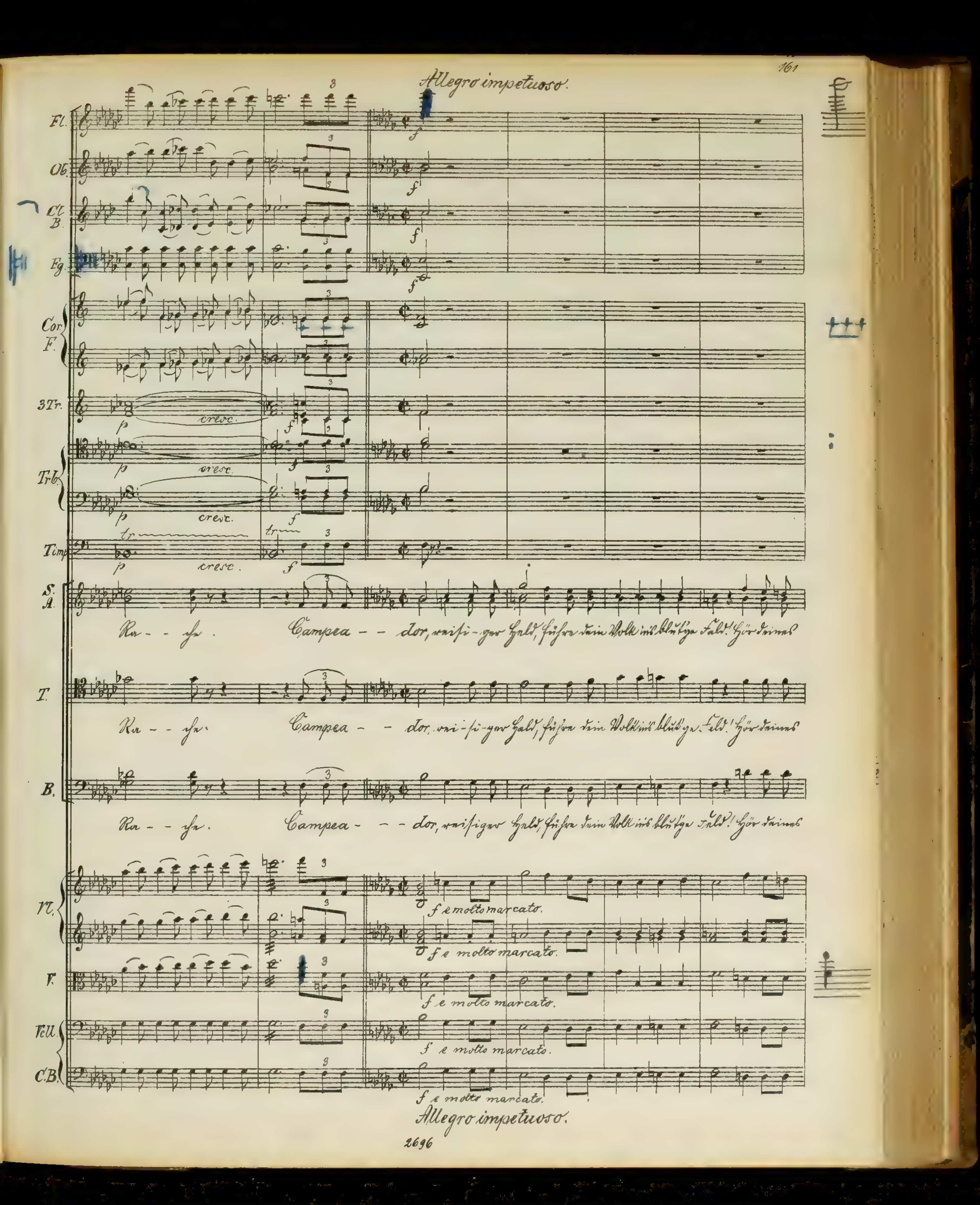

53
Fl.
Ob.
Cl. B.
Fg.
Cor. F
Tr.
Timp.
3.B.
S.
A.
T.
B.
Sopran.
Alt.
Tenor
Bass.
Vl.
V.
Vcll.
C.B.
marcato
cresc.
53

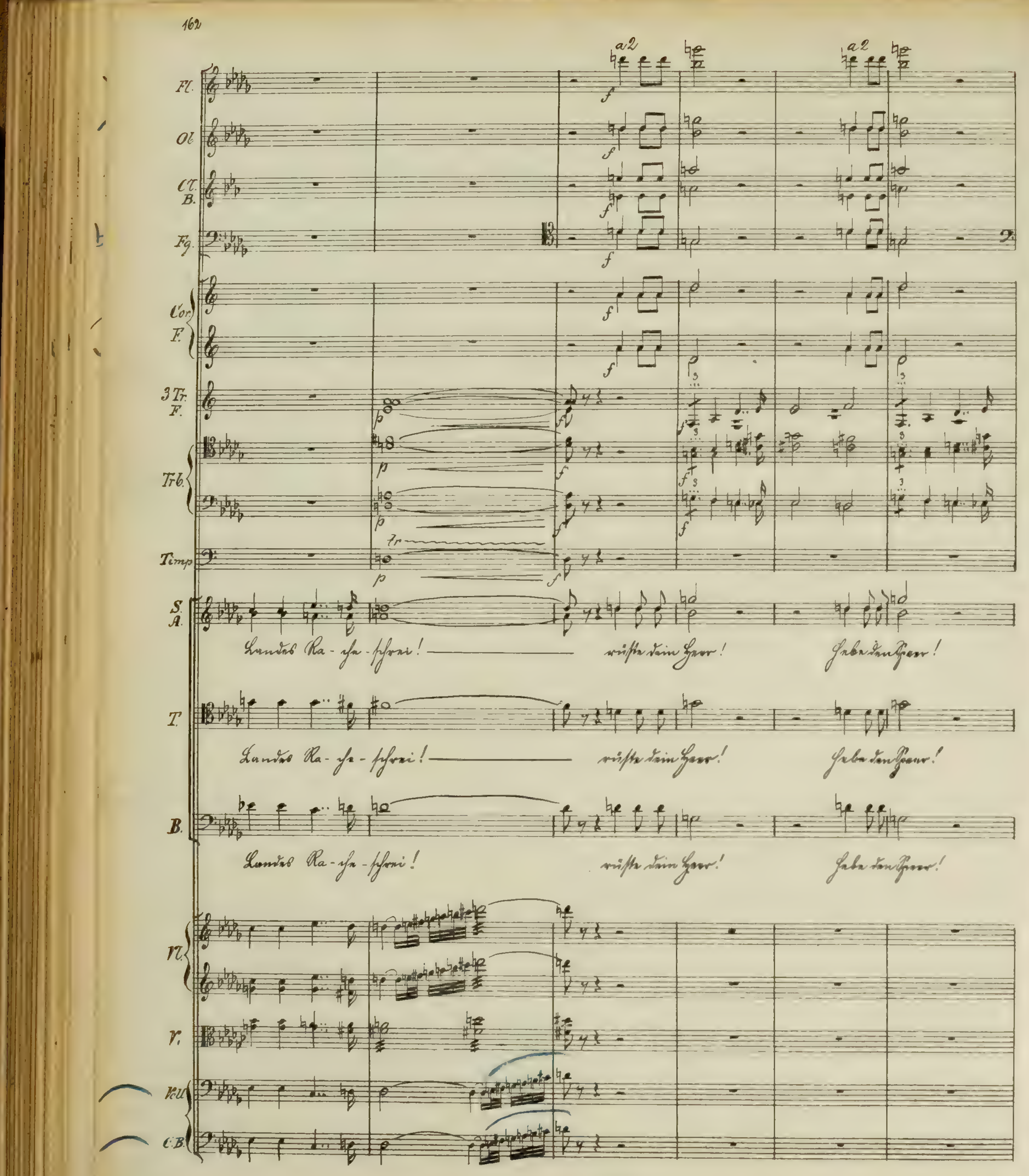


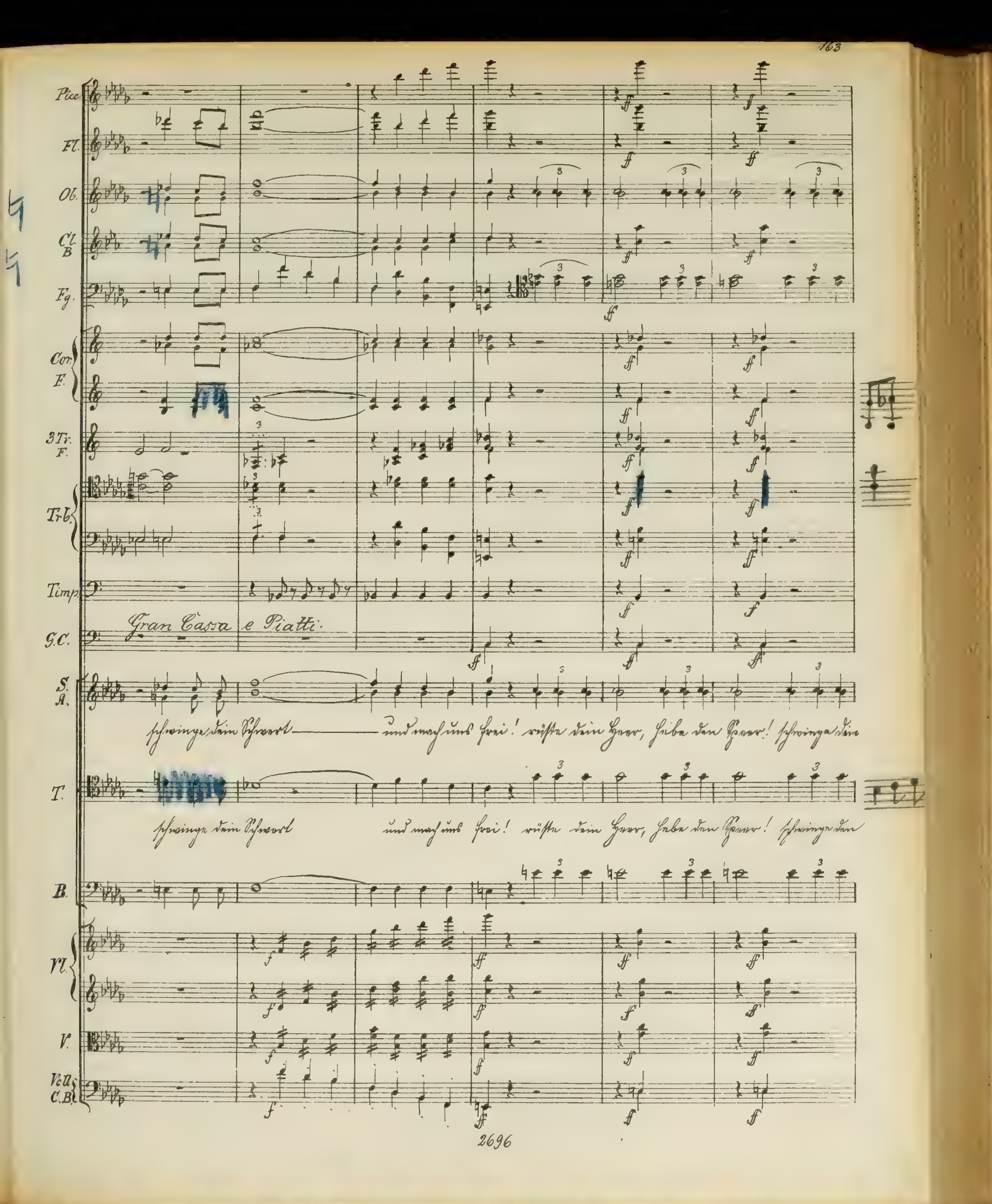
Während dieser Stelle beziehen sich die Geberden der Spielenden mehr u. mehr auf Campeador, ausdrückend, daß er allein hier der Helfer sein könne. Er hat seit dem von Chimene ausgesprochenen Bann in sich gesenkt, wenn auch mit steigender Theilnahme den Boten lauschend, gestanden: Nun wendet sich die ganze Masse der Spielenden an ihn.

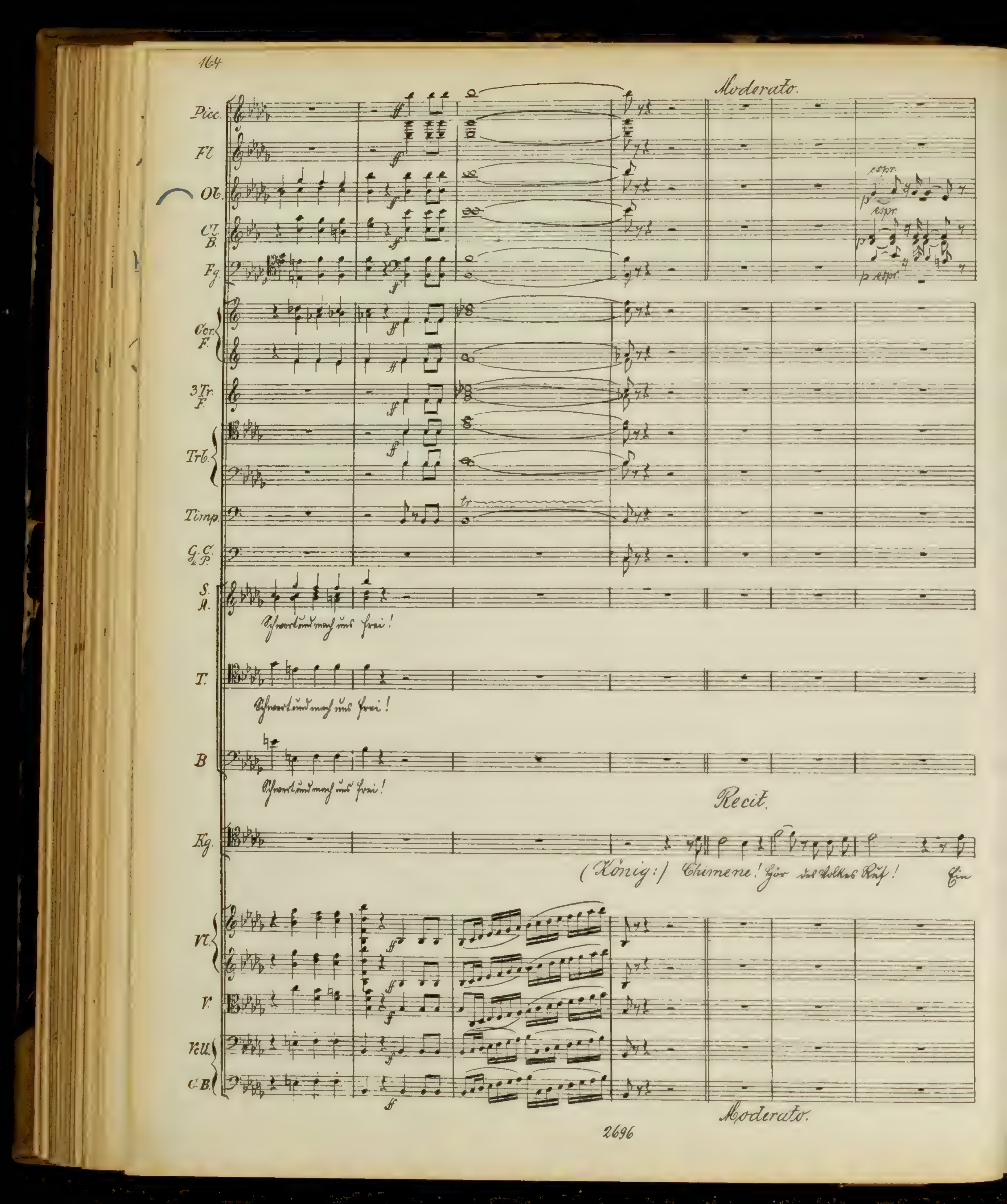

stringendo
Fl.
Ob.
Cl.
B.
Fg.
1 in E.
Cor.
2 in F.
in F.
Tr.
Timp.
S.
A.
Land! Hoch Ra-sche pfeift — Casti-liens Land! Unendlich Leid! Nach Rache
T.
Leid! Nach Ra-sche pfeift — Casti-liens Land! Unendlich Leid! Nach Rache
B.
Vl.
V.
pizz.
arco
Vcll.
CB.
stringendo

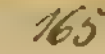

160
54 Vivo.
a2
Fl.
Ob.
Cl.
B.
Fg.
Cor.
F.
Tr.
Pos.
Timp.
S.
A.
Casti — lien's
Land!
T.
Casti — lien's
Land!
B.
Vl.
V.
C.B.
54 Vivo.
2696


Allegro impetuoso.
Fl.
Ob.
Cl. B.
Fg.
Cor. F.
3 Tr.
Trb.
Timp.
S. A.
T.
B.
Vl.
V.
Vcll.
C.B.
cresc.
f e molto marcato.
Campea - - dor,
Allegro impetuoso.


Fl.
Ob.
Cl. B.
Fg.
Cor. F.
3 Tr. F.
Trb.
Timp
S. A.
T.
B.
Vl.
V.
Vcll
C.B.
a2
Landes Ra-che-schrei!
rüste dein Heer!


Picc.
Fl.
Ob.
Cl. B
Fg.
Cor. F.
3 Tr. F.
Trb.
Timp.
G.C.
Gran Cassa e Piatti.
S. A.
schwinge dein Schwert und mach uns frei! rüste dein Heer, hebe den Speer! schwinge den
T.
schwinge dein Schwert und mach uns frei! rüste dein Heer, hebe den Speer! schwinge den
B.
Vl.
V.
Vcll. C.B.
2696


Moderato.
Picc.
Fl.
Ob.
espr.
Cl. B.
Fg.
Cor. F.
3 Tr. F.
Trb.
Timp.
G. C. & P.
S. A.
T.
B
Recit.
Kg.
(König:) Chimene! Hör des Volkes Ruf!
Vl.
V.
Vcll.
C.B.
Moderato.



Ob.

Cl. B.

Fg.

Cor. F.

p espr.

Kg.

Wunder nur beschützt das Land! Das Heldenschwert das Wunder schuf, Ti-zo - - - - - na ruft in seiner

55 Andante mesto.

Ob.

Chim.

(Chimene:) Der Stolz Castiliens in Gefahr be-trübt der eignen Klage Ton; Das

Kg.

Hand!

pizz. arco

p pp

Vl.

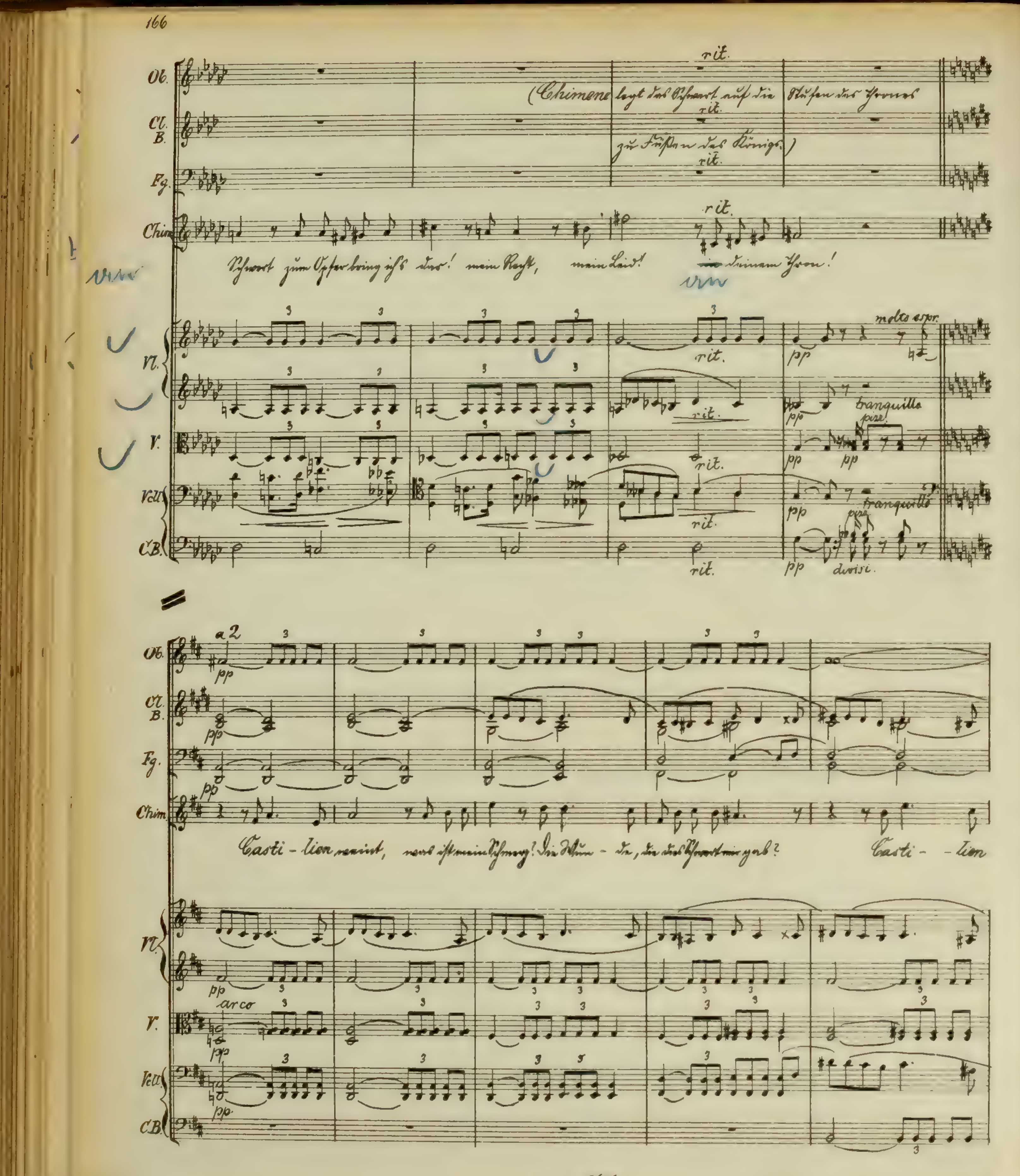
V.

Vcll.

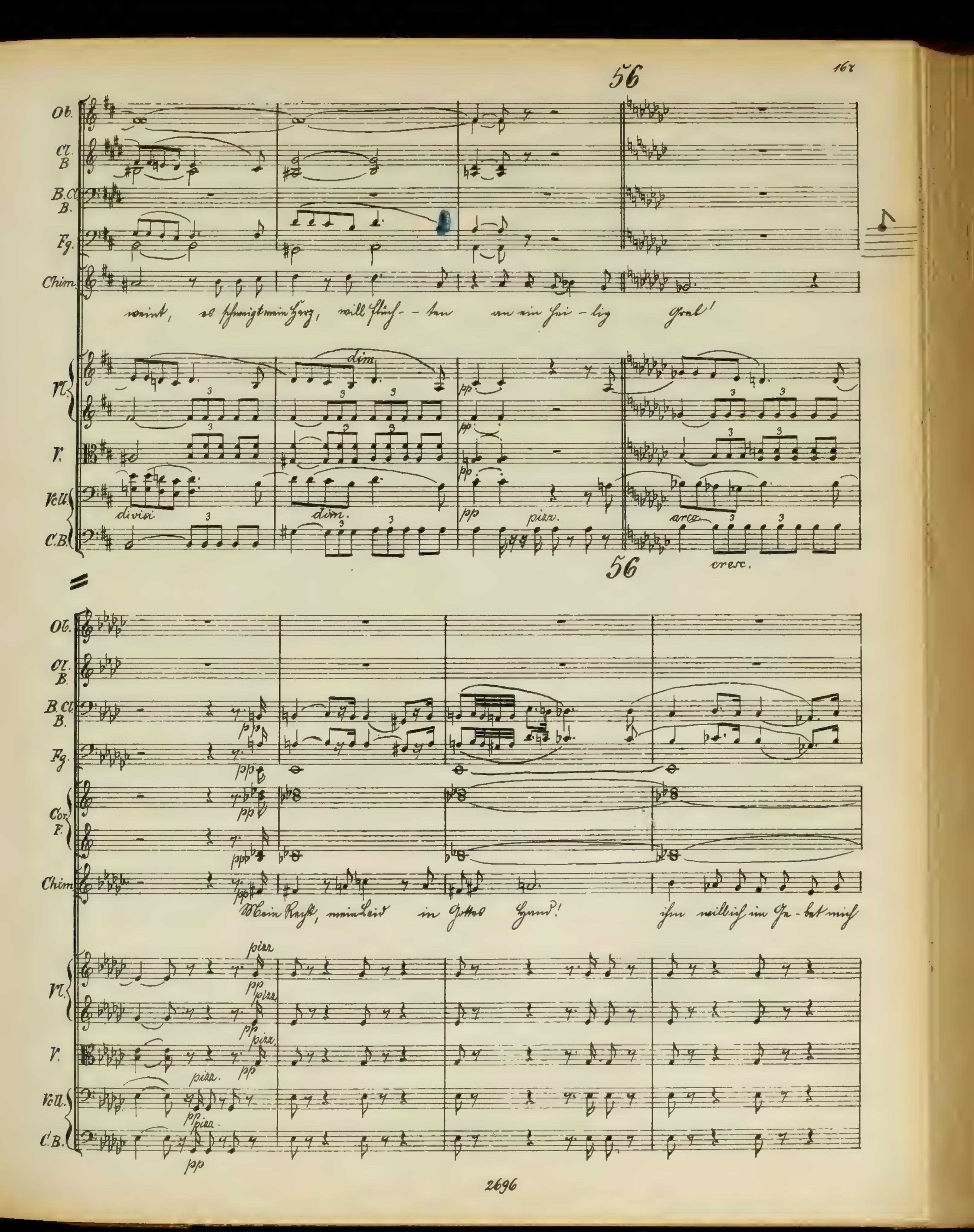
pp una espr.

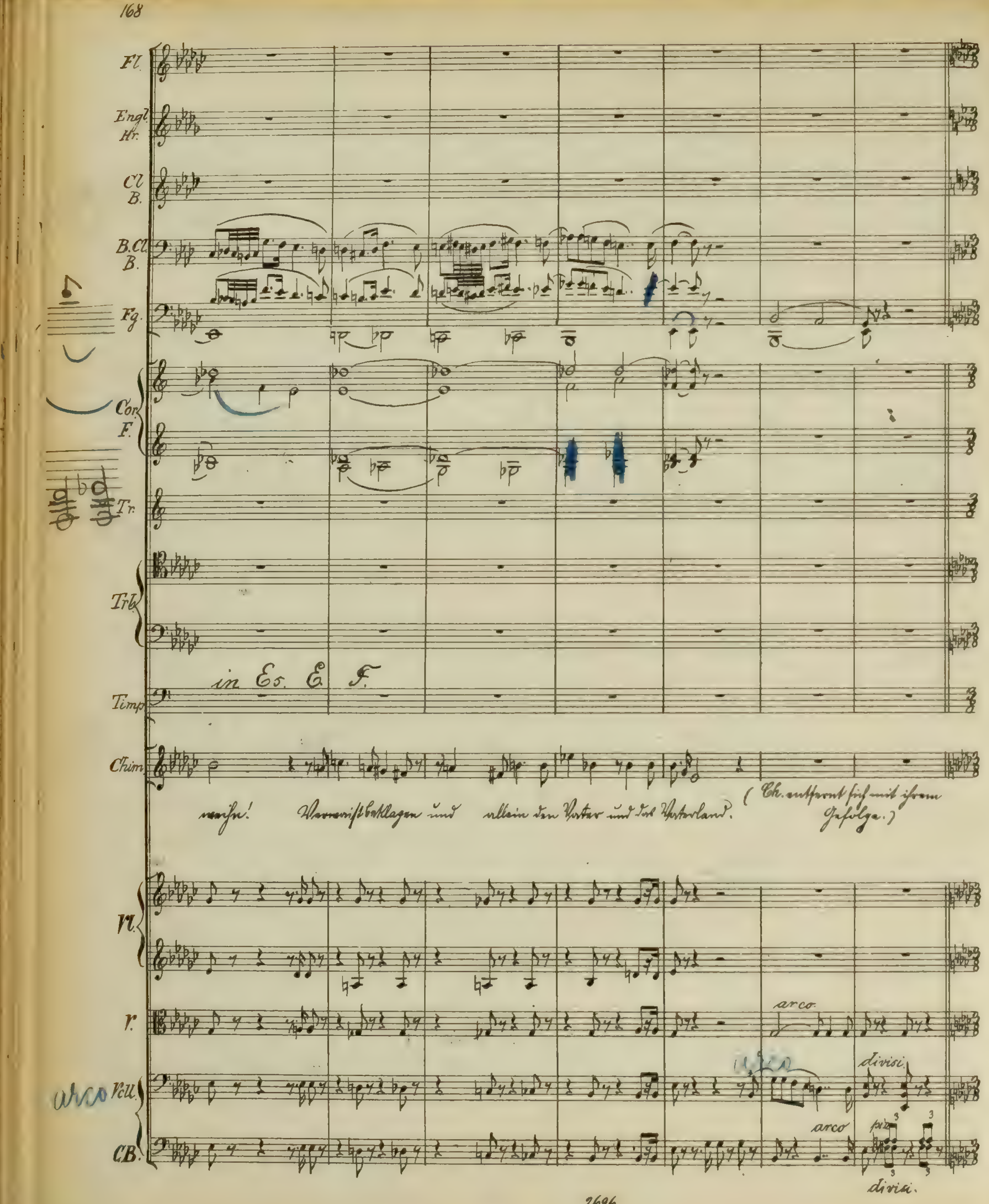
C.B.

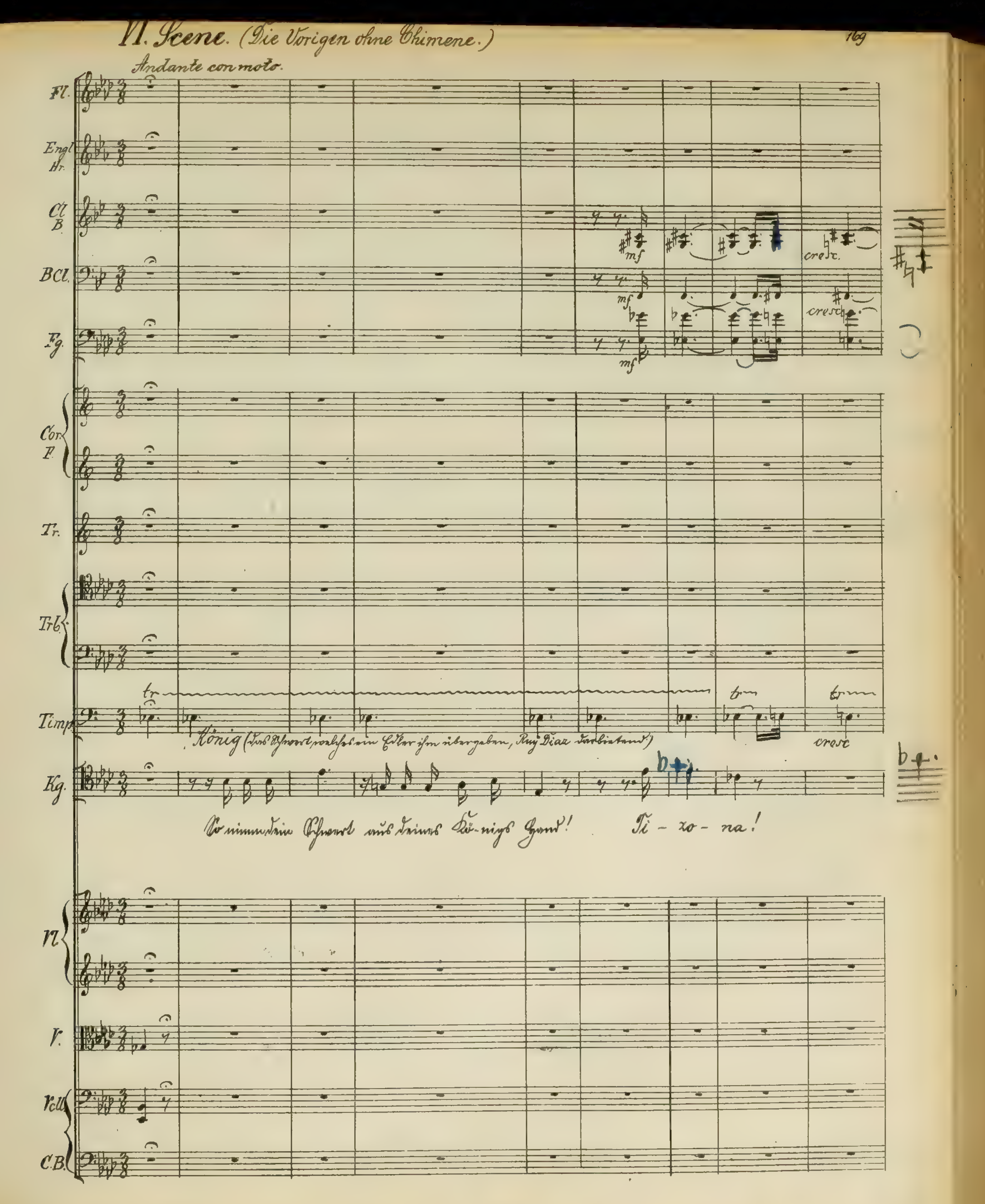
55 Andante mesto.



Ob.
Cl. B.
Fg.
Chim.
Vl.
V.
Vcll.
CB.
rit.
(Chimene
molto espr.
tranquillo
pizz.
divisi.
pp
a2
arco
Casti - lien
Casti - - lien


56
Ob.
Cl. B
B.Cl. B.
Fg.
Chim.
weint, so schweigt mein Herz, will flüch- - ten an ein hei - lig Grab!
Vl.
V.
Vcll.
C.B.
dim
divisi
dim.
pp
pizz.
arco
cresc.
56
Cor. F.
Mein Kraft, mein Leid in Gottes Hand! ihr weih ich im Ge - bet mich
pizz
pp


Fl.
Engl. Hr.
Cl. B.
B.Cl. B.
Fg.
Cor. F.
Tr.
Trb.
in Es. E. F.
Timp.
Chim.
(Ch. entfernt sich mit ihrem Gefolge.)
Vl.
Vcll.
CB.
arco
divisi
arco
divisi.


Andante con moto.
Fl.
Engl. Hr.
Cl. B.
BCl.
Fg.
mf
cresc.
Cor. F.
Tr.
Trb.
Timp.
tr
cresc
König
Kg.
So nimm dein Schwert aus deines Kö-nigs Hand! Ti - zo - na!
Vl.
V.
Vcll.
C.B.

Fl.

Engl. Hr.

Cl. B.

B. Cl. B.

Fg.

Cor. F.

Tr.

Trb.

III

Timp.

Kg.

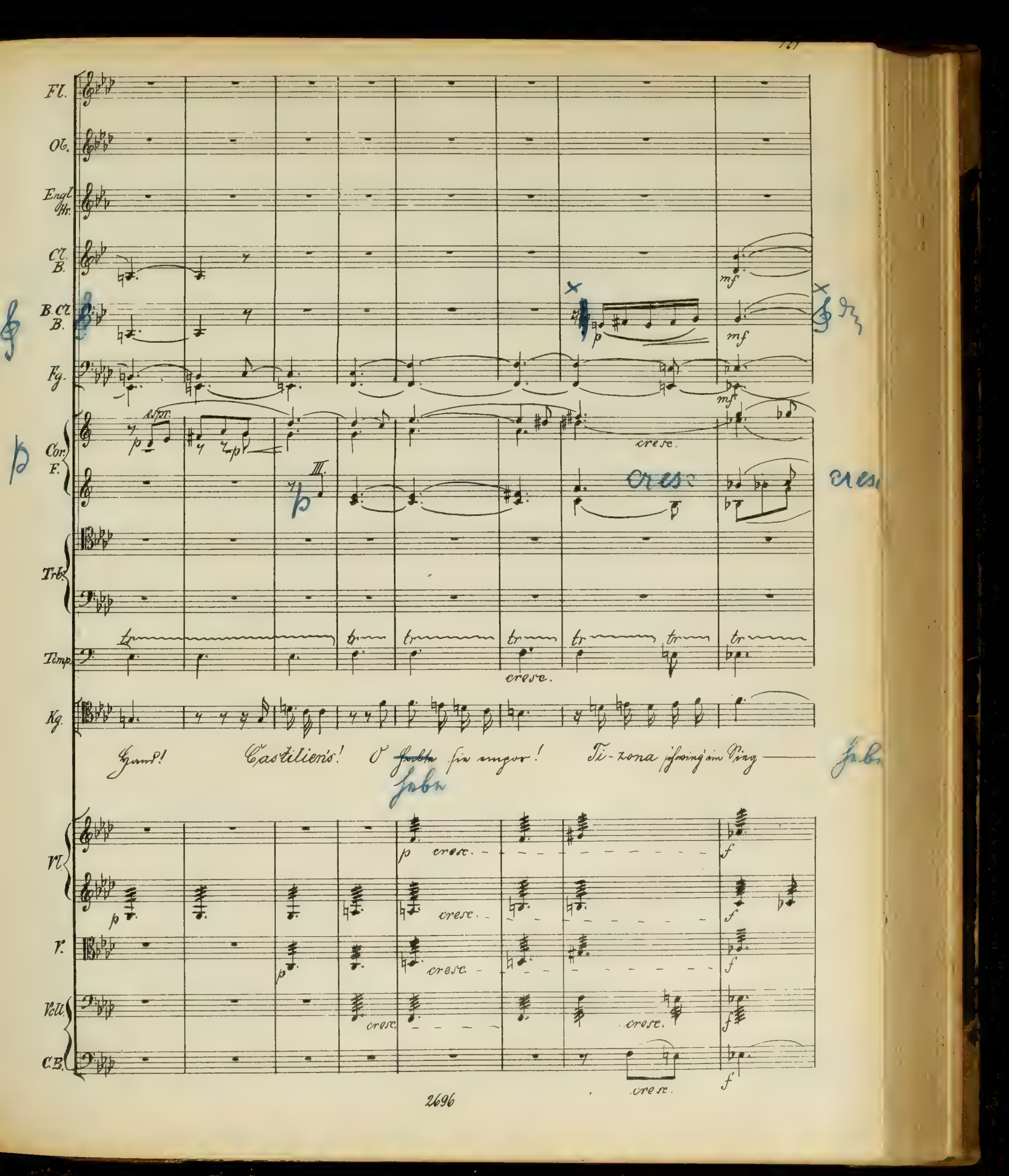
Wenn hier ein Weib in Klagen um dich stand, nun hält ein göttlich Weib zu dir die

Vl.

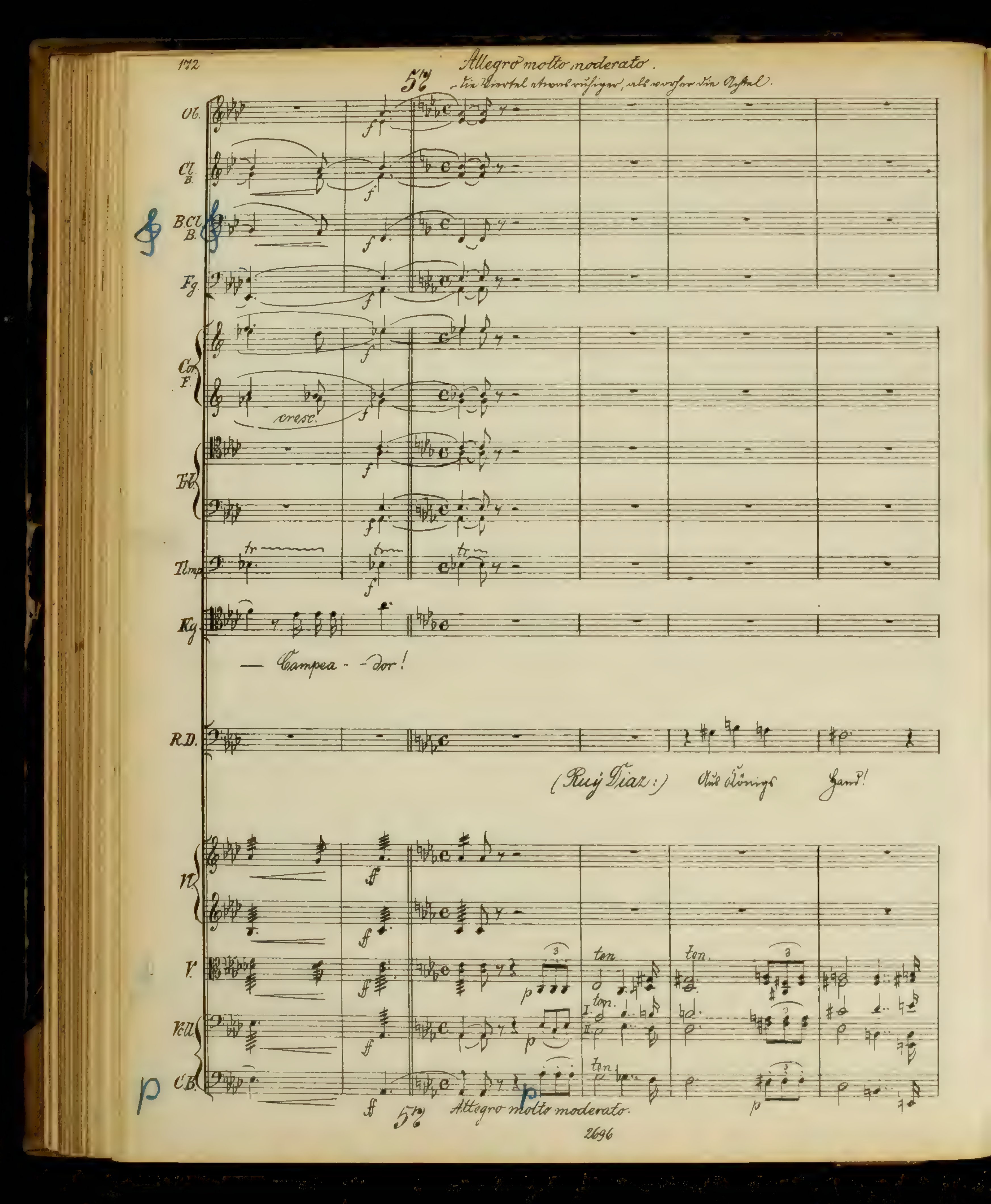
V.

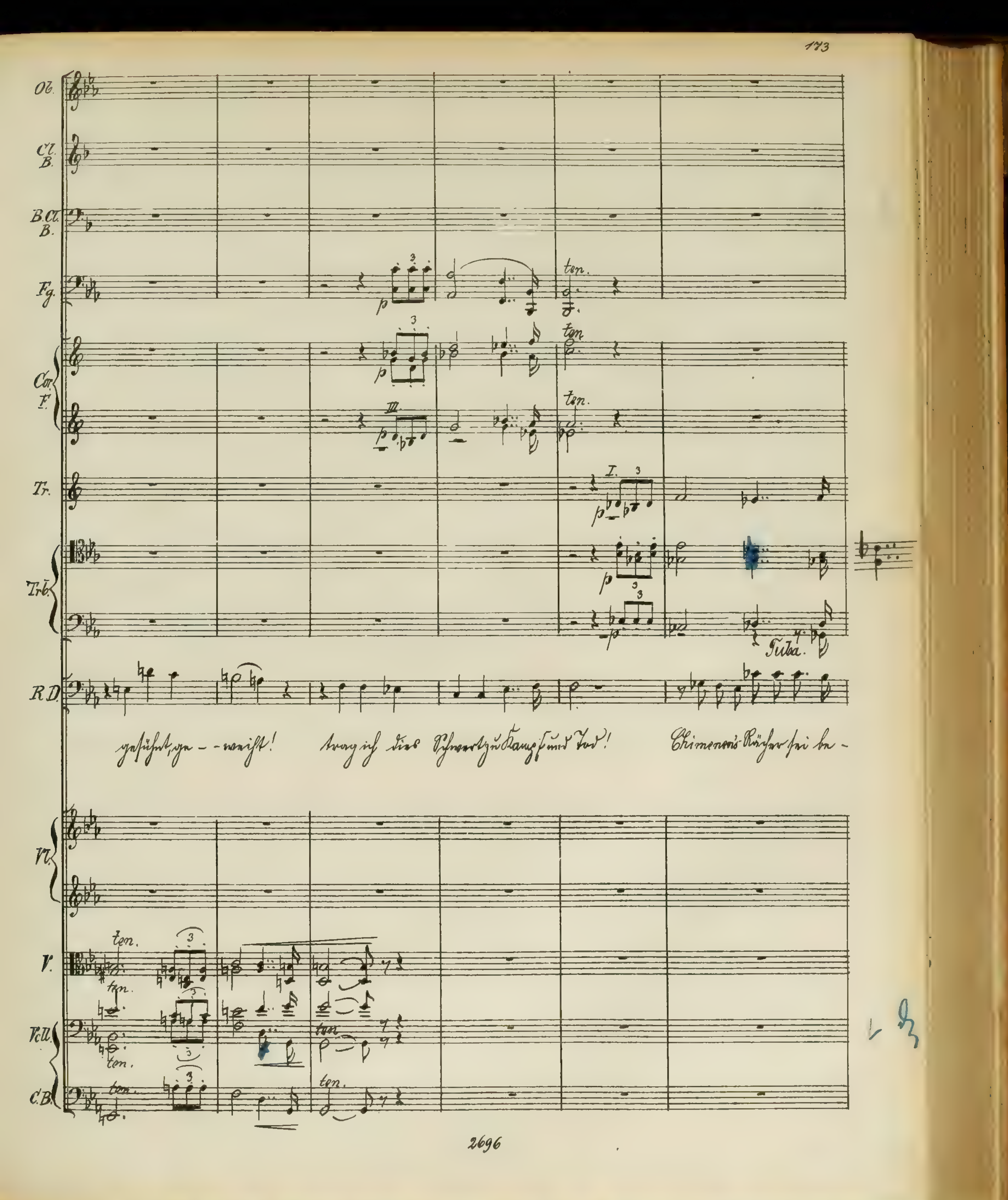
Vcll.

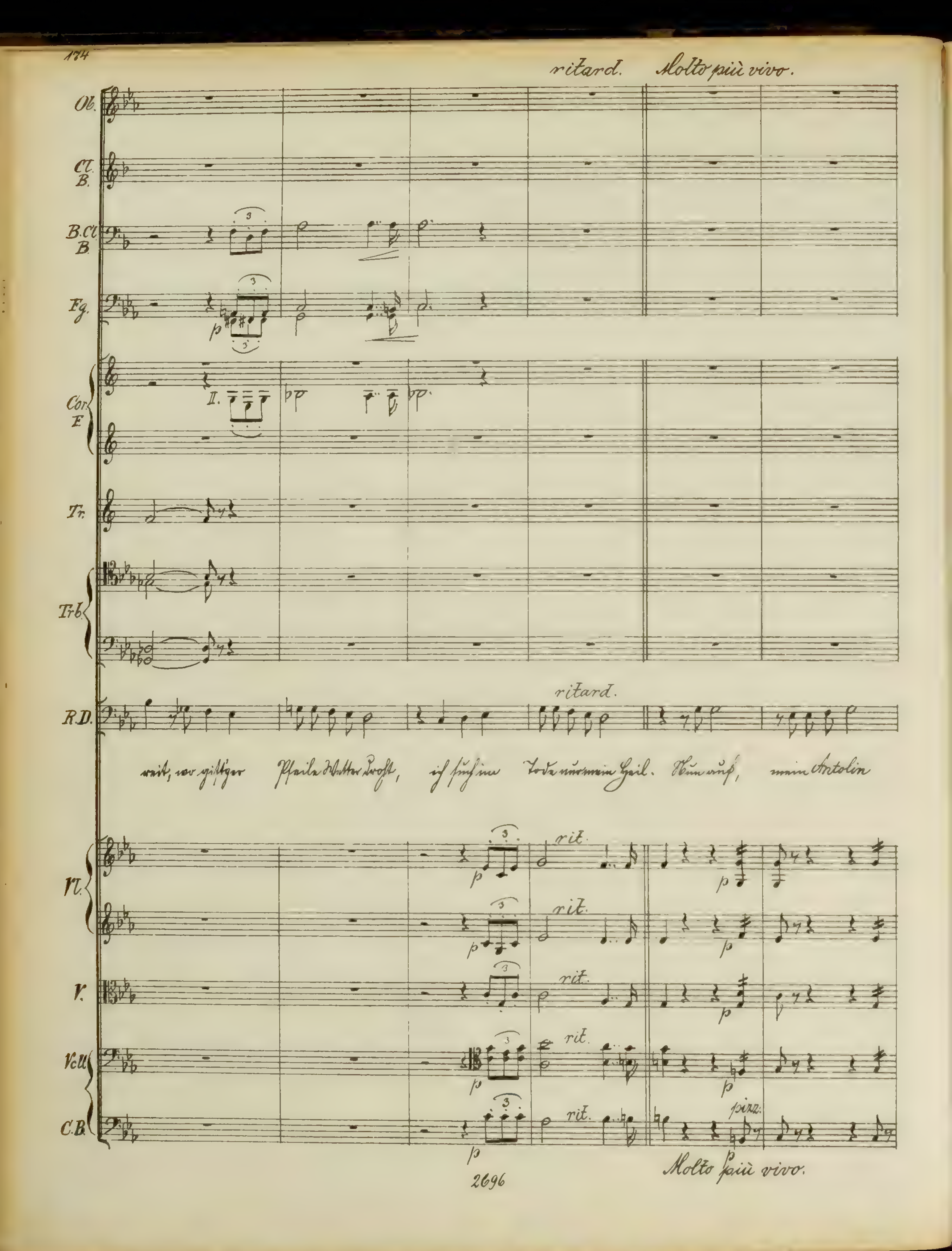
C.B.

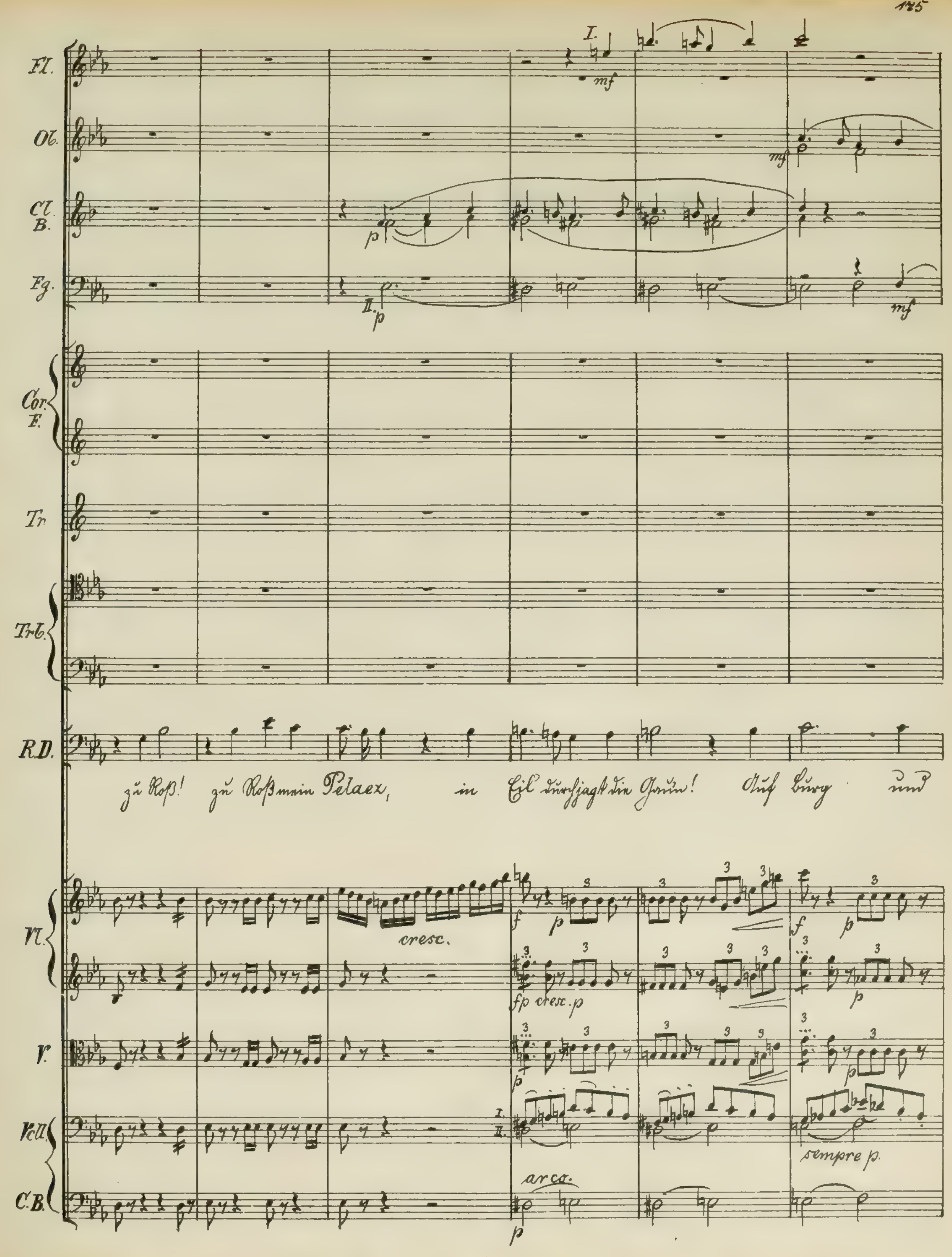


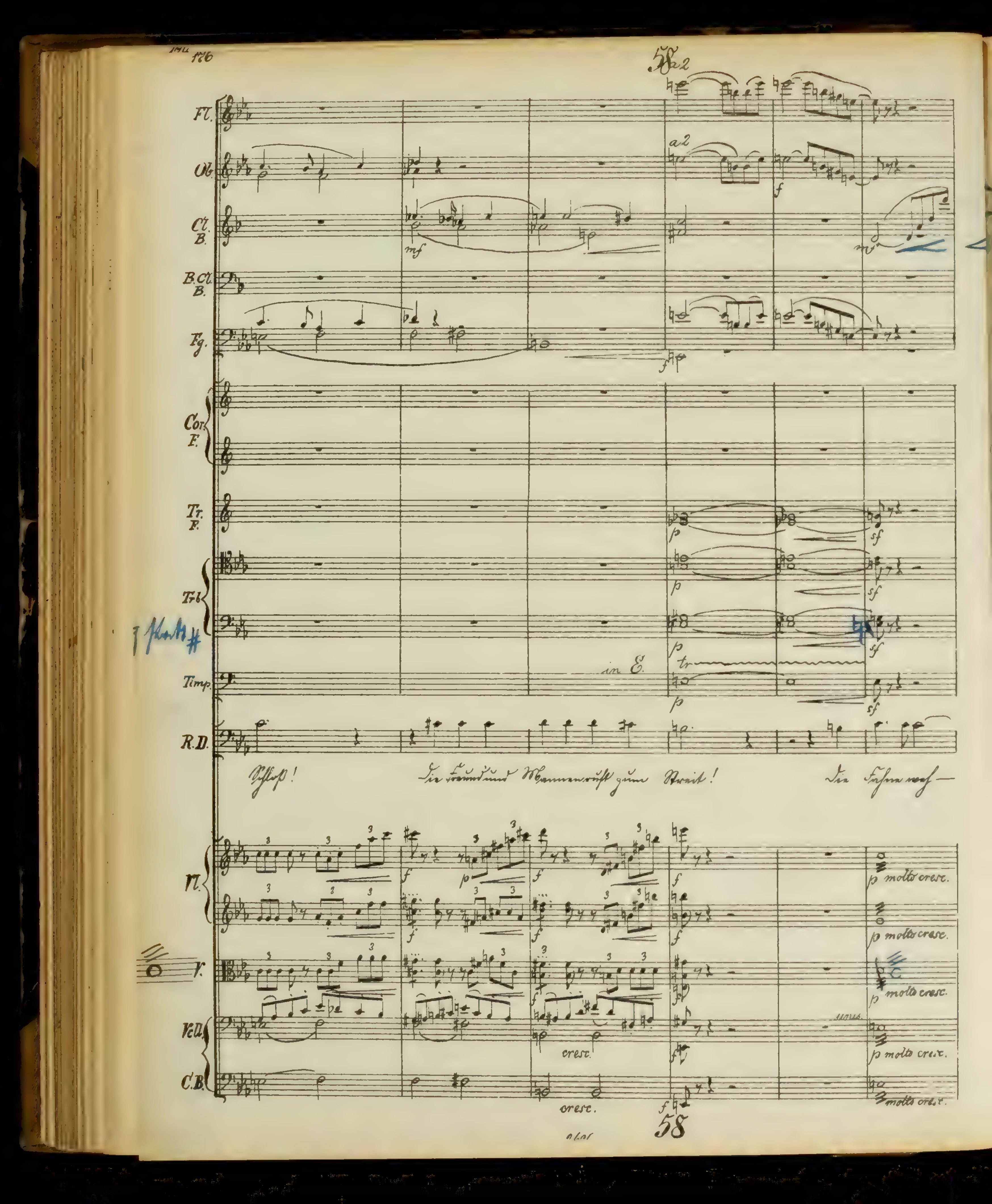
Fl.
Ob.
Engl. Hr.
Cl. B.
B. Cl. B.
Fg.
Cor. F.
Trb.
Timp.
Kg.
Castiliens!
Ti-zona
Vl.
V.
Voll.
C.B.

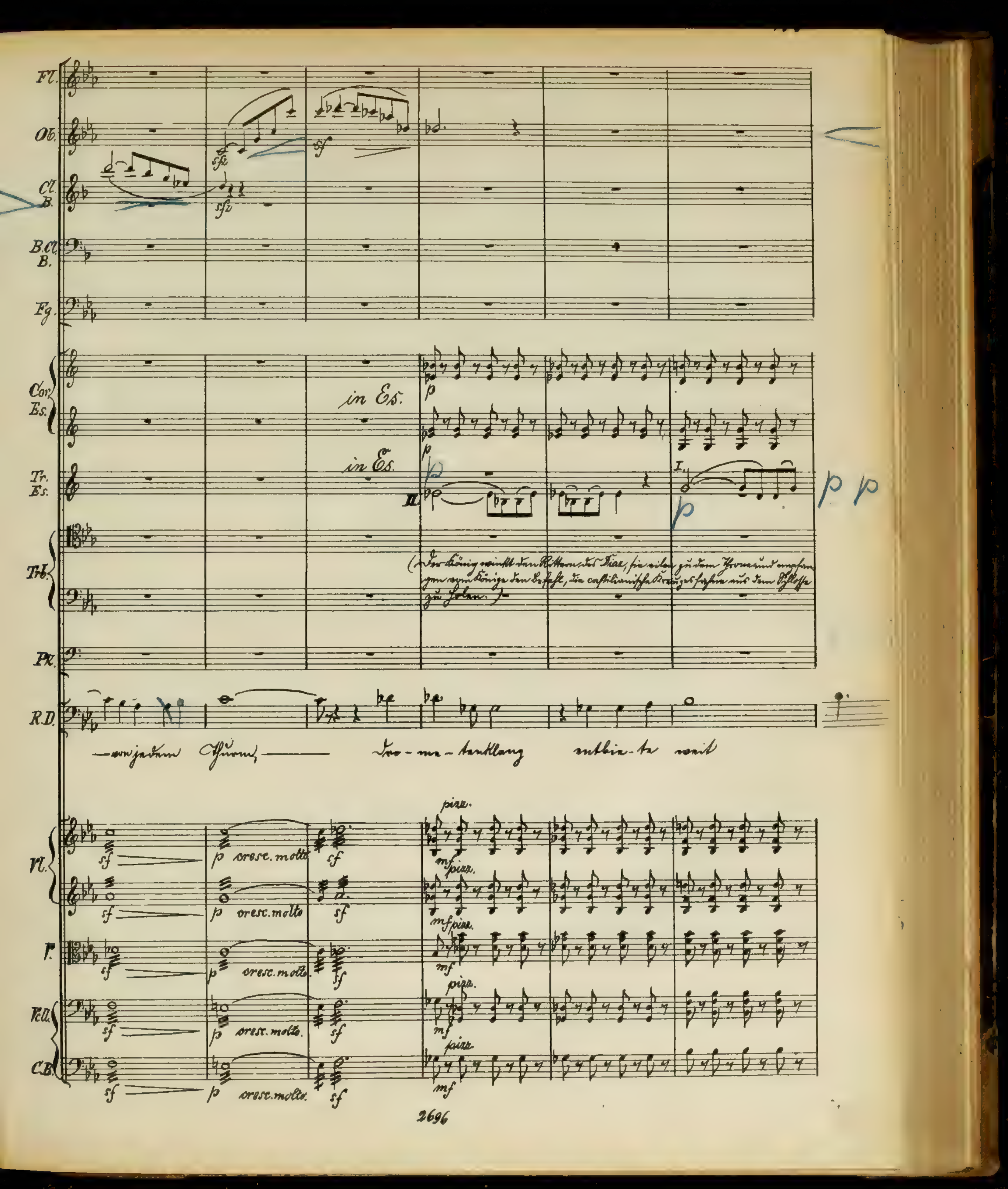

Allegro molto, moderato.
57
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. F.
cresc.
Tb.
Tmp.
tr
Kg.
— Campea - - dor!
R.D.
(Ruy Diaz:) Aus Königs Hand!
Vl.
V.
ten.
Vcll.
CB.
57 Allegro molto moderato.

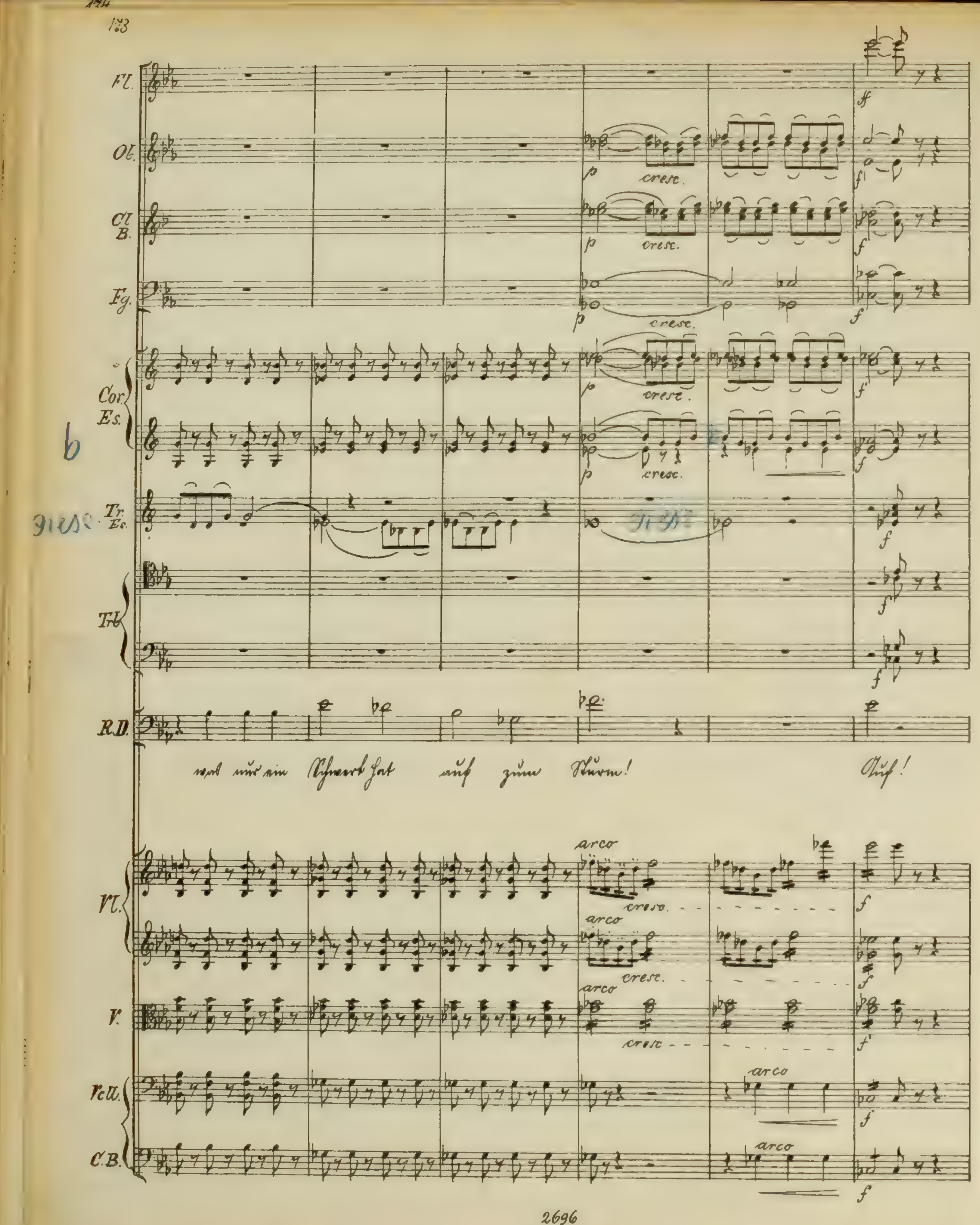

Ob.
Cl. B.
B.Cl. B.
Fg.
ten.
Cor. F.
III.
Tr.
I.
Trb.
Tuba.
R.D.
Vl.
V.
Vcll.
C.B.

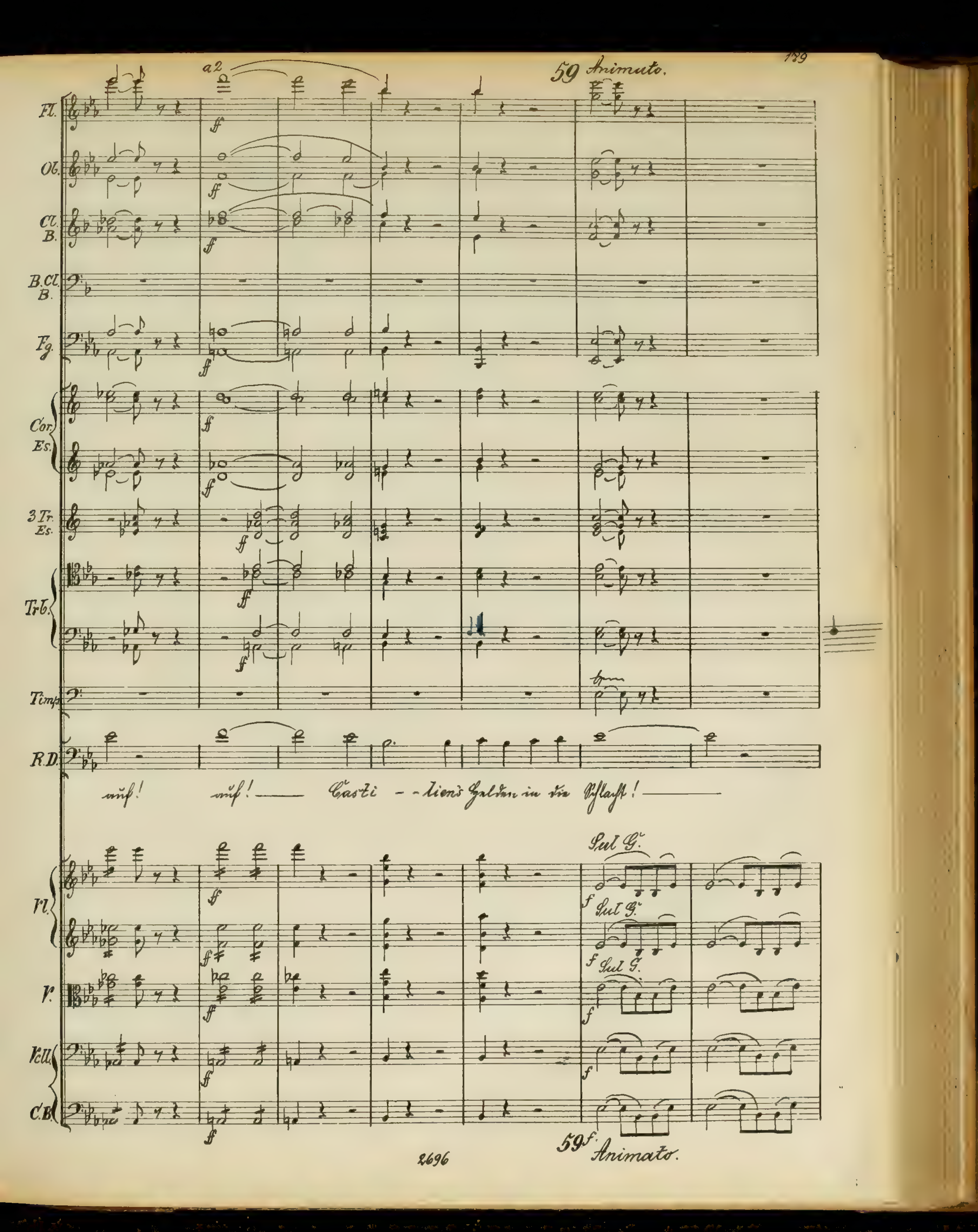

174
ritard. Molto più vivo.
Ob.
Cl. B.
B.Cl. B.
Fg.
p
Cor. E.
II.
Tr.
Trb.
R.D.
ritard.
Vl.
p
rit.
V.
Vcll.
C.B.
pizz.
Molto più vivo.
2696

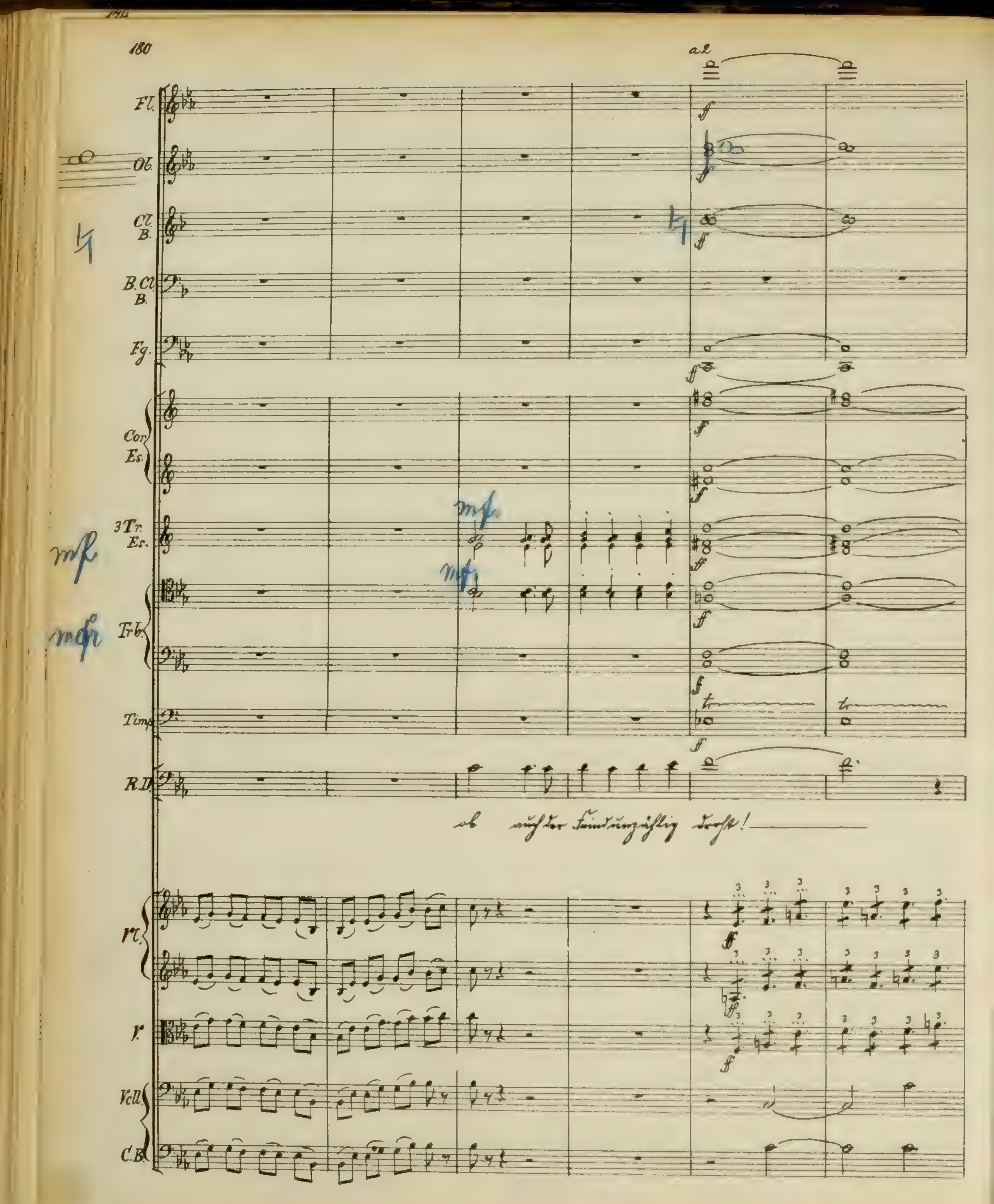

Fl.
I.
mf
Ob.
mf
Cl. B.
p
Fg.
II. p
mf
Cor. F.
Tr.
Trb.
R.D.
zu Roß! zu Roß mein Pelaez, in Eil durchjagt die Grün! Auf Burg und
Vl.
cresc.
f
p
fp cresc. p
V.
Vcll.
I.
II.
sempre p.
C.B.
arco.


58
a2
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. F.
Tr. F.
Trb.
Timp.
in E.
R.D.
Vl.
V.
Vcll.
C.B.
mf
f
p
sf
tr
cresc.
molto cresc.
unis.
58

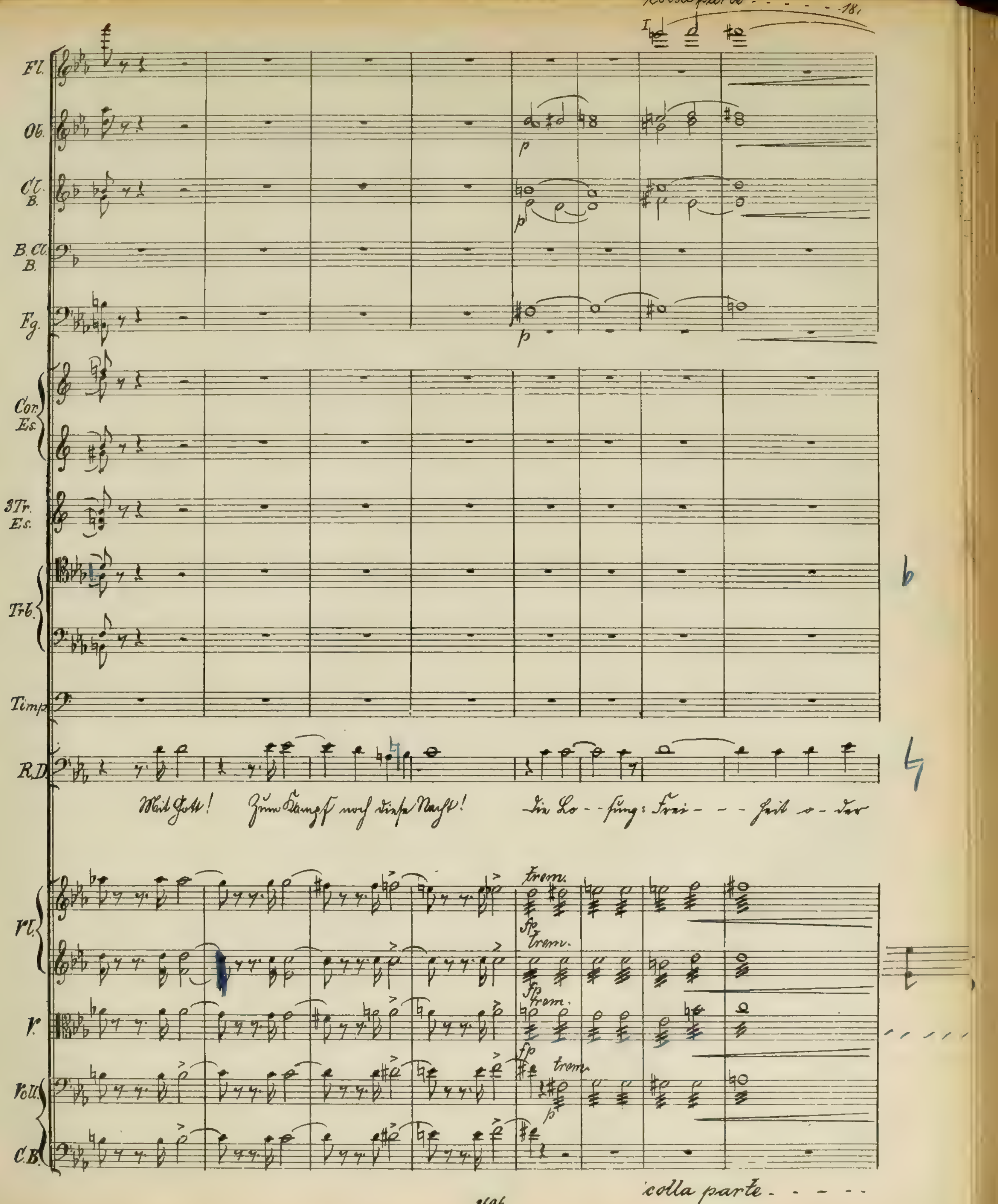

Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
in Es.
Tr. Es.
in Es.
Trb.
Pk.
R.D.
Vl.
Vll.
C.B.
pizz.
cresc. molto

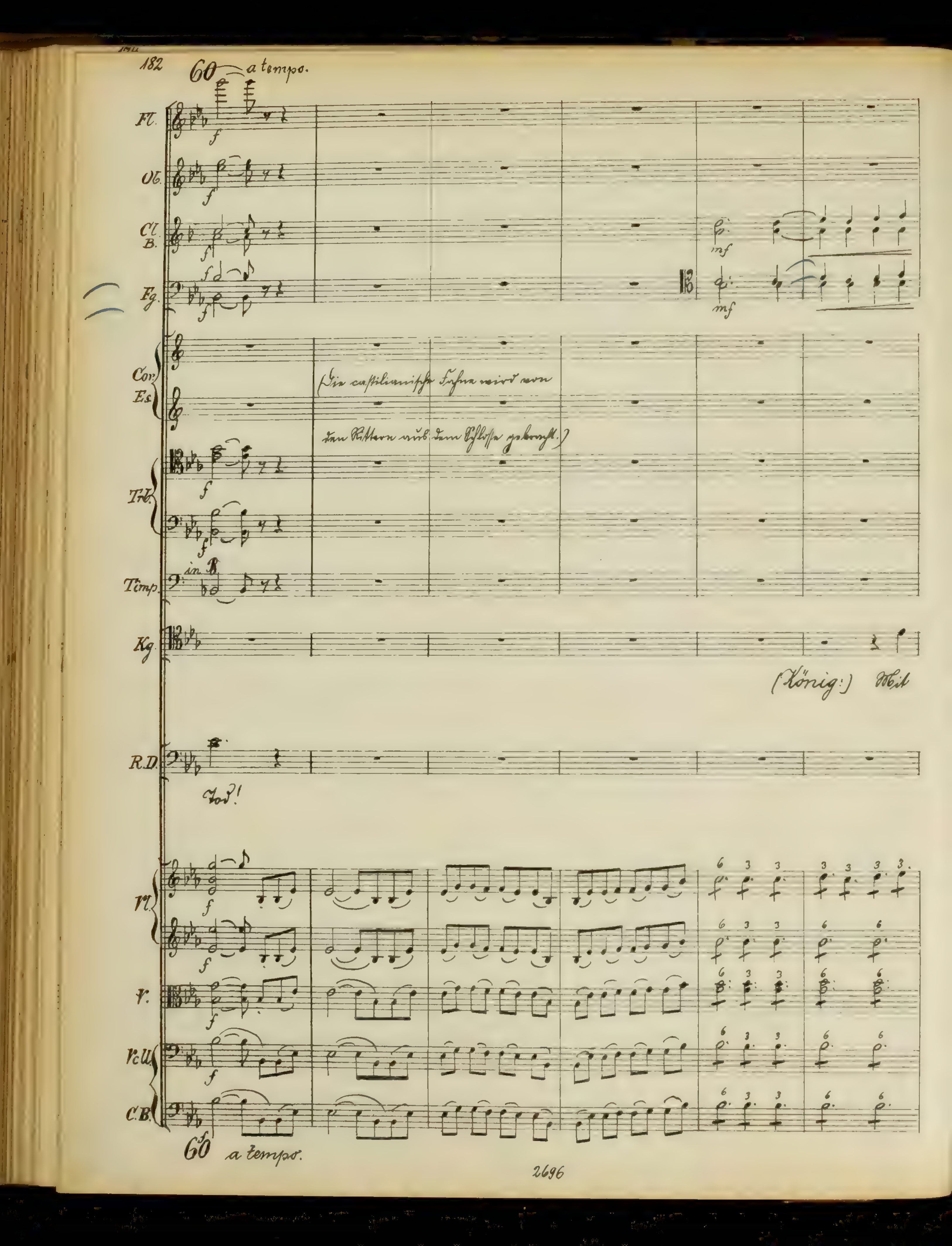

Fl.
Ob.
Cl. B.
Fg.
Cor. Es.
Tr. Es.
Trb.
R.D.
wer nur ein Schwert hat auf zum Sturm!
Auf!
Vl.
V.
Vcll.
C.B.
p
cresc.
f
ff
arco

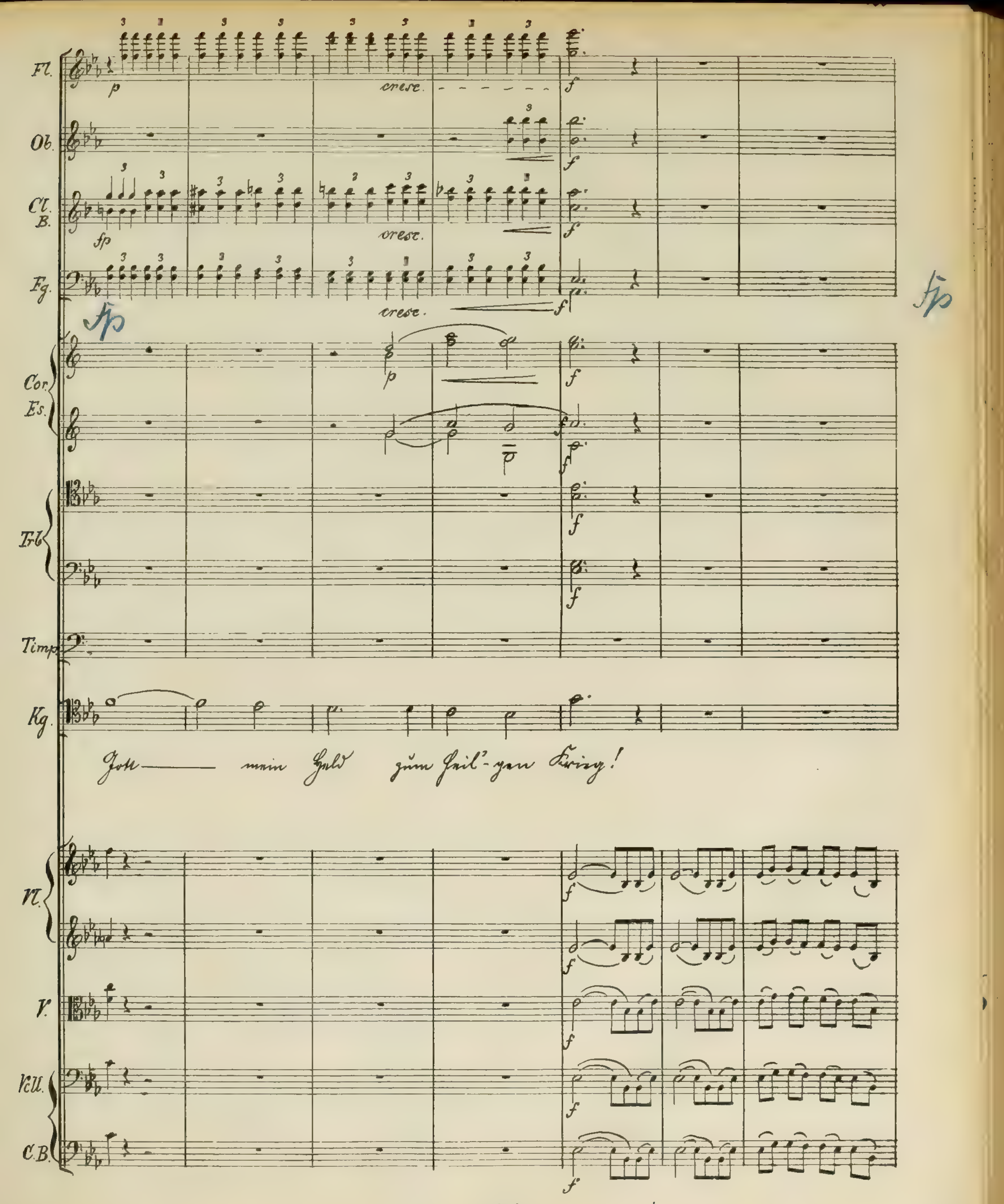

a2
59 Animato.
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
3 Tr. Es.
Trb.
Timp.
R.D.
auf! auf! — Casti - - liens Helden in die Schlacht! —
Sul G.
Sul G.
Sul G.
Vl.
V.
Vcll.
C.B.
59f. Animato.
2696

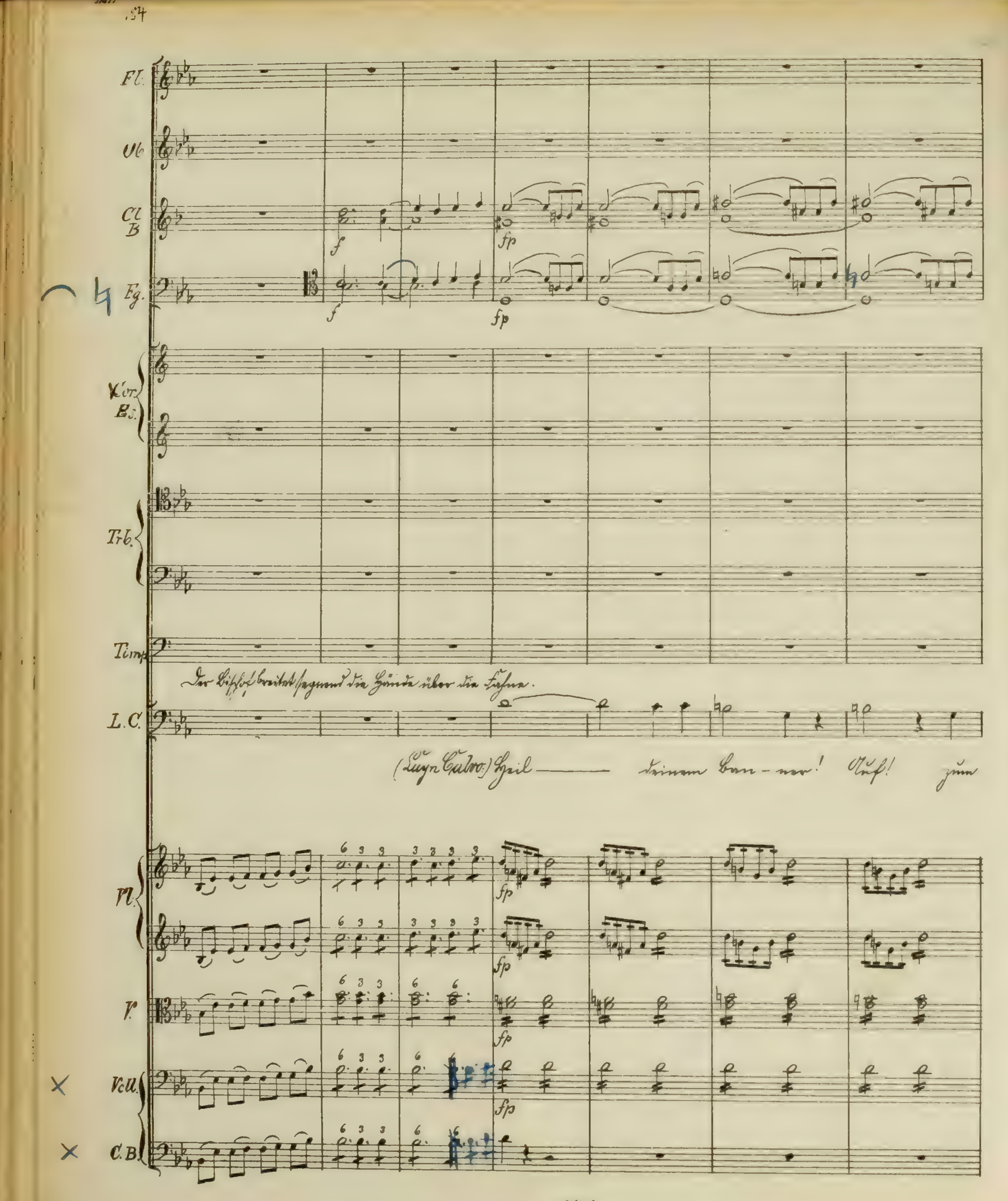


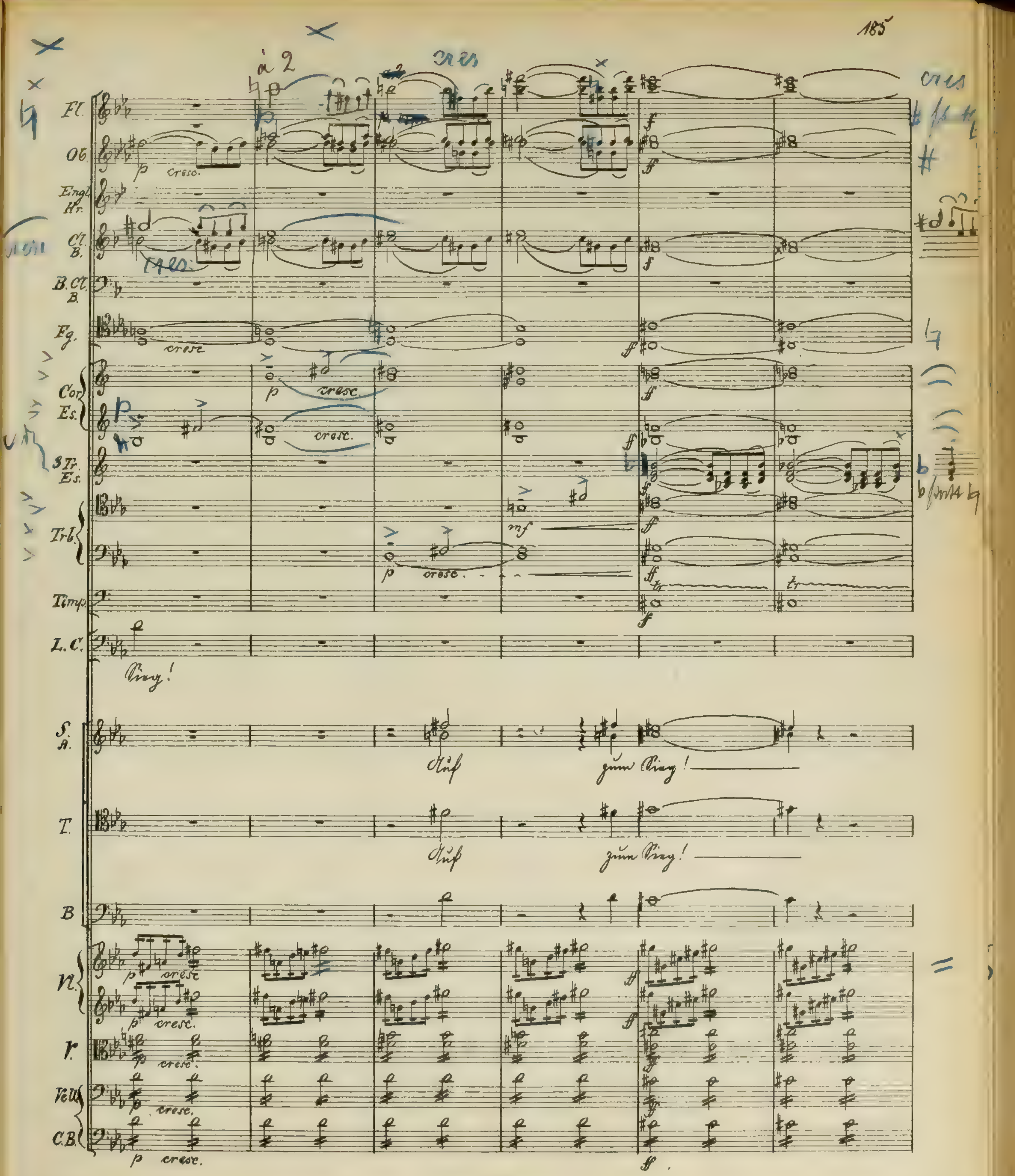
180
a2
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
3 Tr. Es.
Trb.
Timp.
R.D.
Vcll.
C.B.
2696

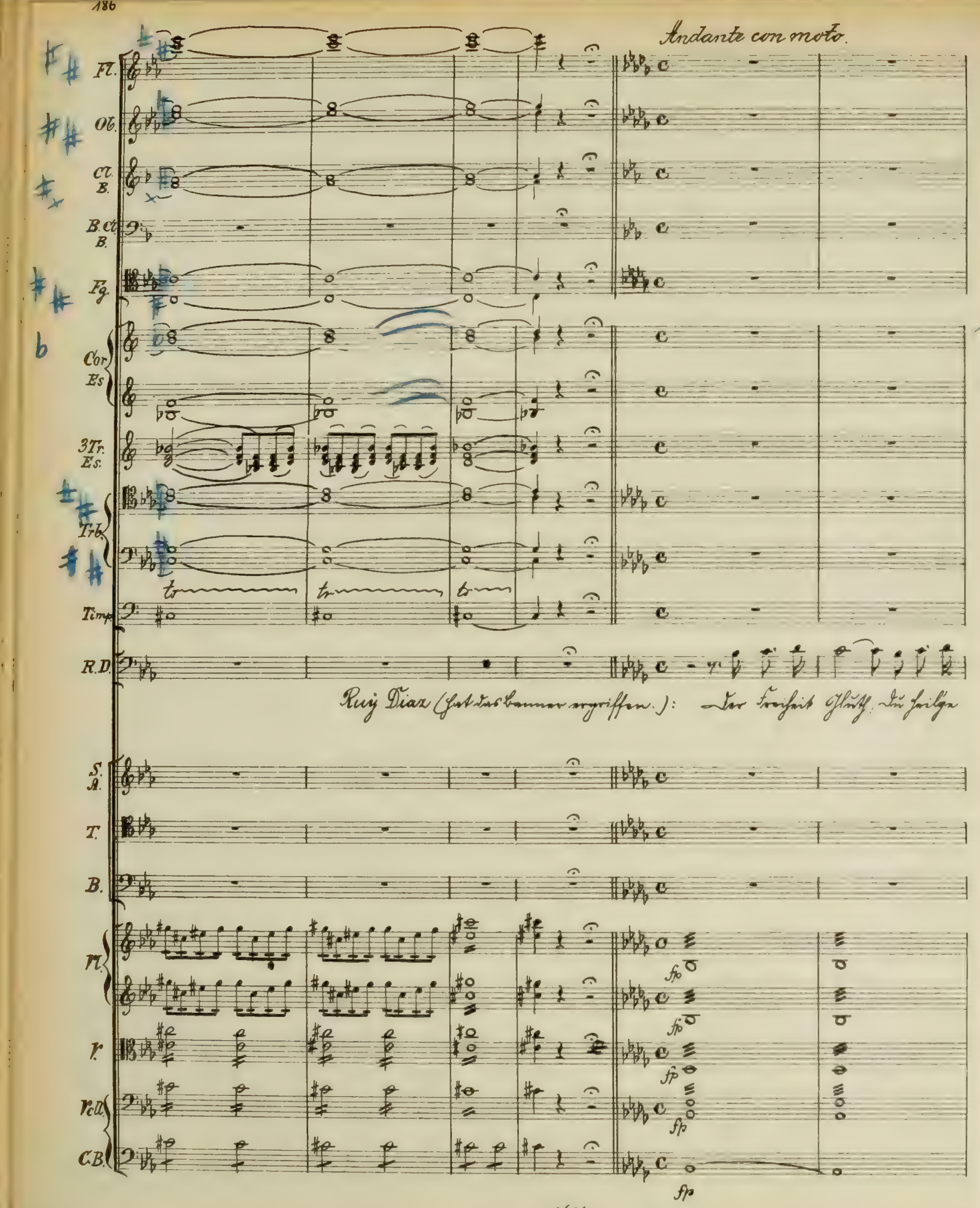

colla parte - - - - 18.
Fl.
Ob.
Cl. B.
B. Cl. B.
Fg.
Cor. Es.
3 Tr. Es.
Trb.
Timp.
R. D.
Mit Gott! Zum Kampf noch diese Nacht! Die Lo - sung: Frei - - - heit o - der
Vl.
V.
Voll.
C.B.
trem.
colla parte - - - -

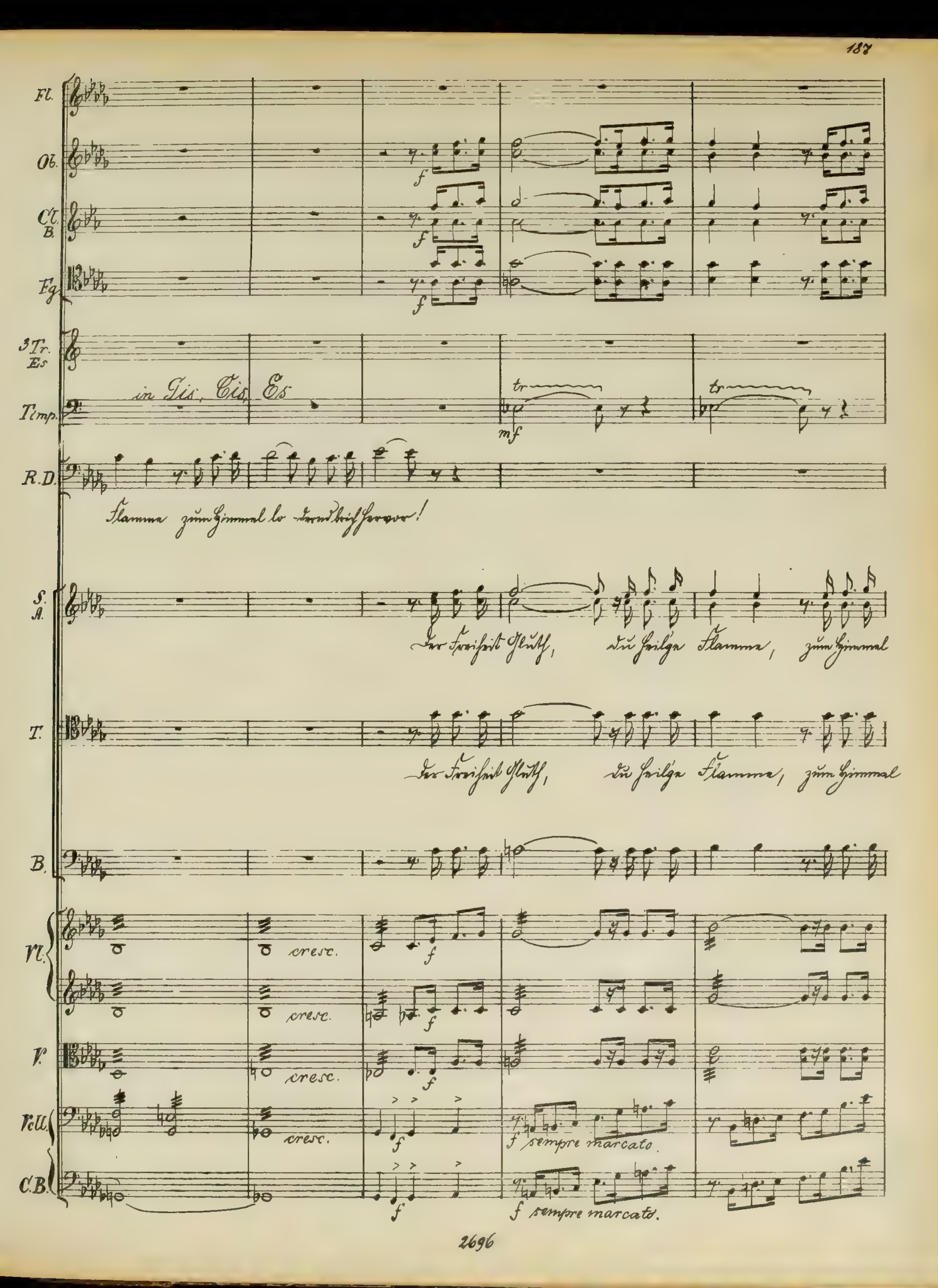

182
60 a tempo.
Fl.
Ob.
Cl. B.
Fg.
Cor. Es.
(Die castilianische Fahne wird von den Rittern aus dem Schlosse gebracht.)
Trb.
Timp.
in B
Kg.
(König:) Mit
R.D.
Tod!
Vl.
V.
Vcll.
C.B.
60 a tempo.
2696

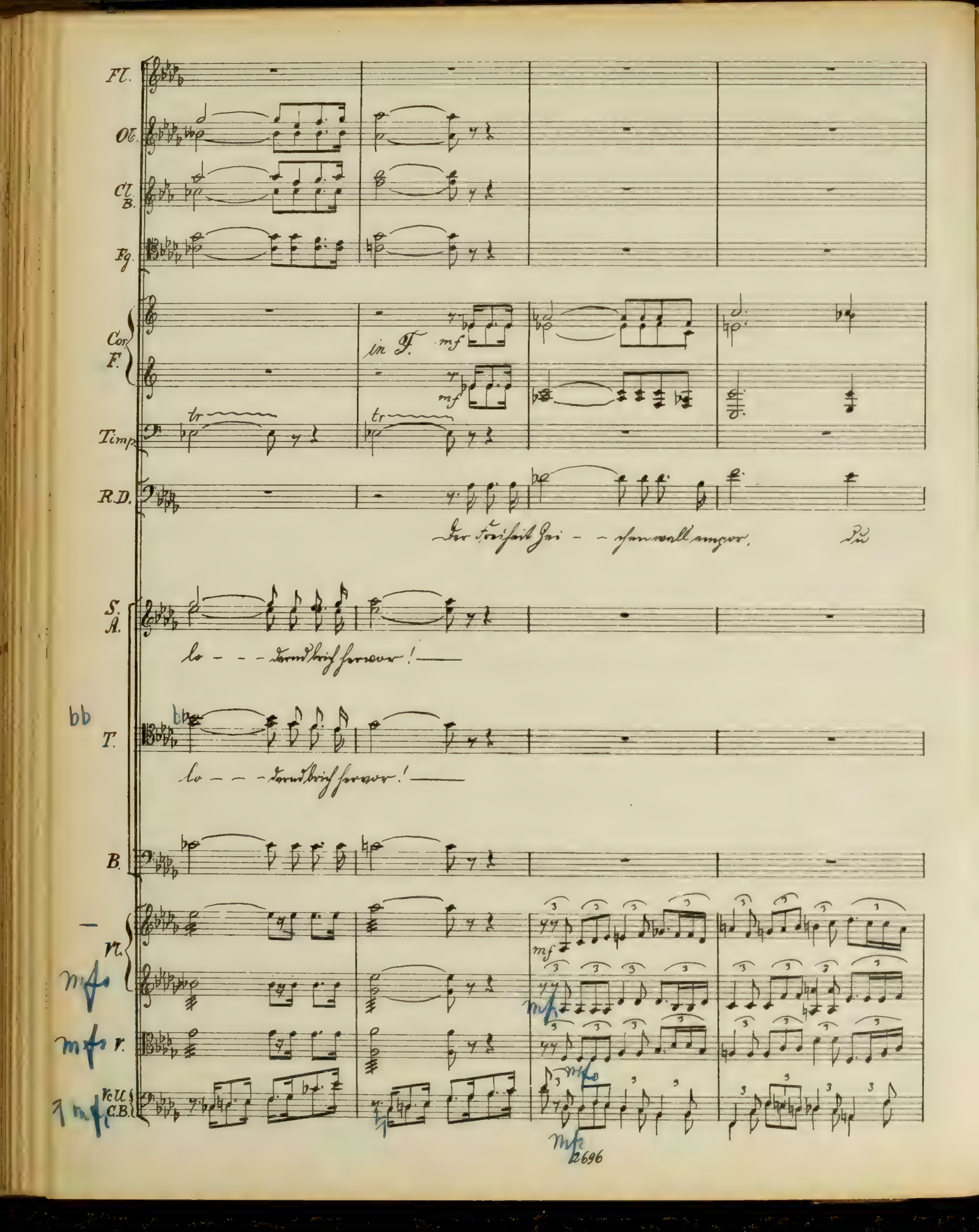

Fl.
Ob.
Cl. B.
Fg.
Cor. Es.
Trb.
Timp.
Kg.
Gott — mein Held zum heil'gen Krieg!
Vl.
V.
Vcll.
C.B.
cresc.
fp
p
f

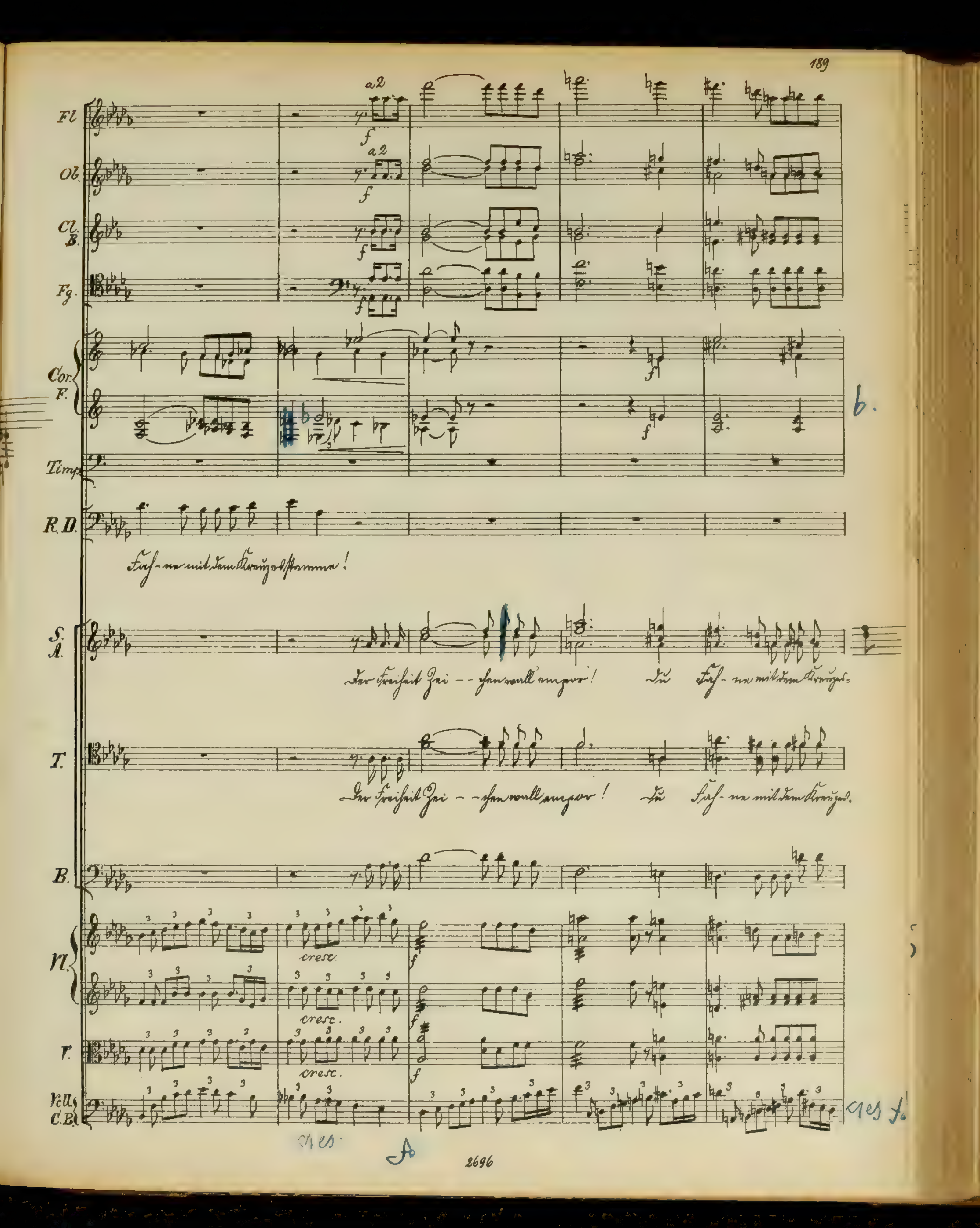

Fl.
Ob.
Cl B
Fg.
Cor. Es.
Trb.
Timp.
Der Bischof breitet segnend die Hände über die Fahne.
L.C.
(Luyn Calvo) Heil — deinem Ban-ner! Auf! zum
Vl.
V.
Vcll.
C.B.

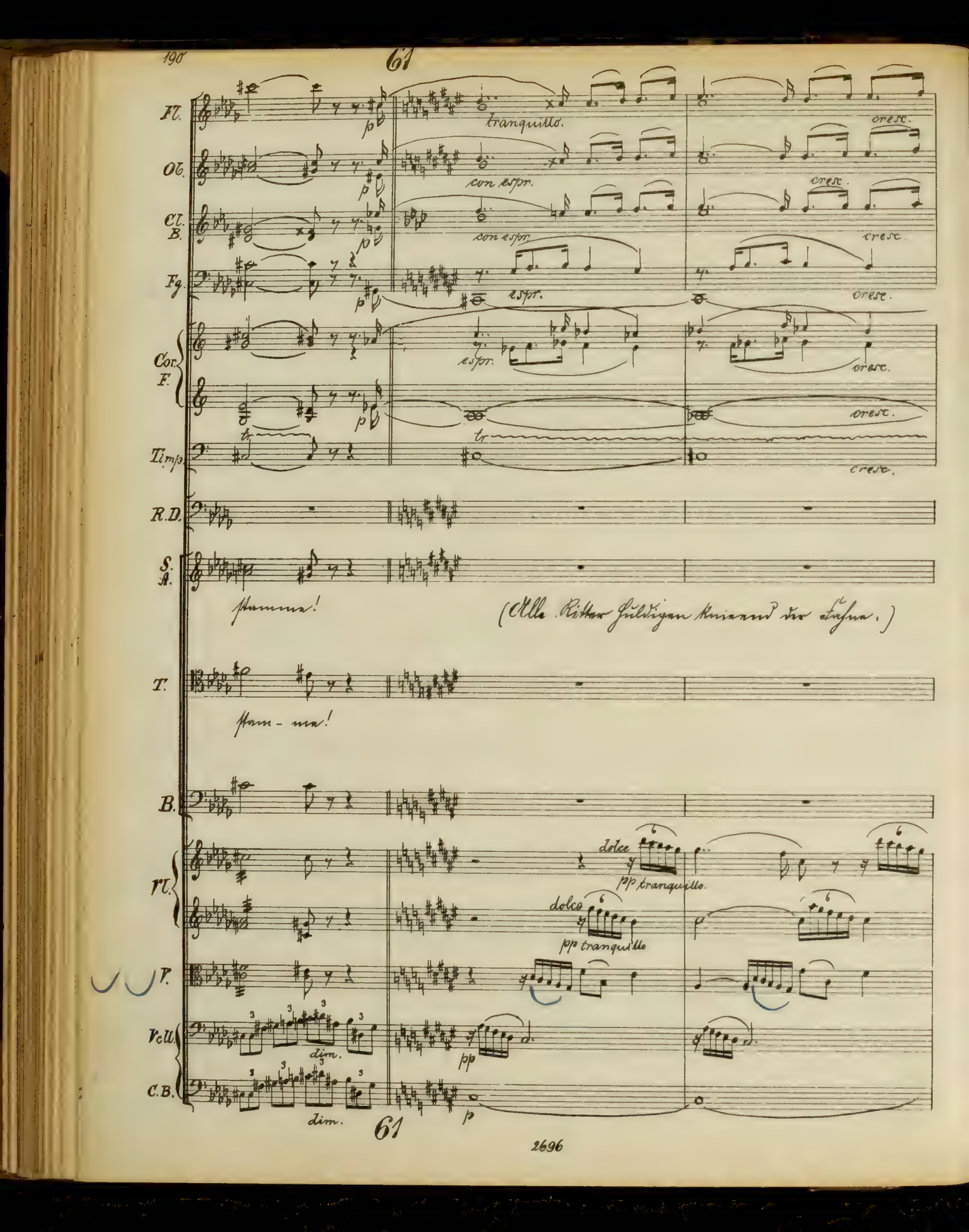

à 2
Fl.
Ob.
Engl. Hr.
Cl. B.
B. Cl. B.
Fg.
Cor. Es.
3 Tr. Es.
Trb.
Timp.
L. C.
Sieg!
S. A.
Auf
zum Sieg!
T.
Auf
zum Sieg!
B
Vl.
Vc.
C.B.
cresc.

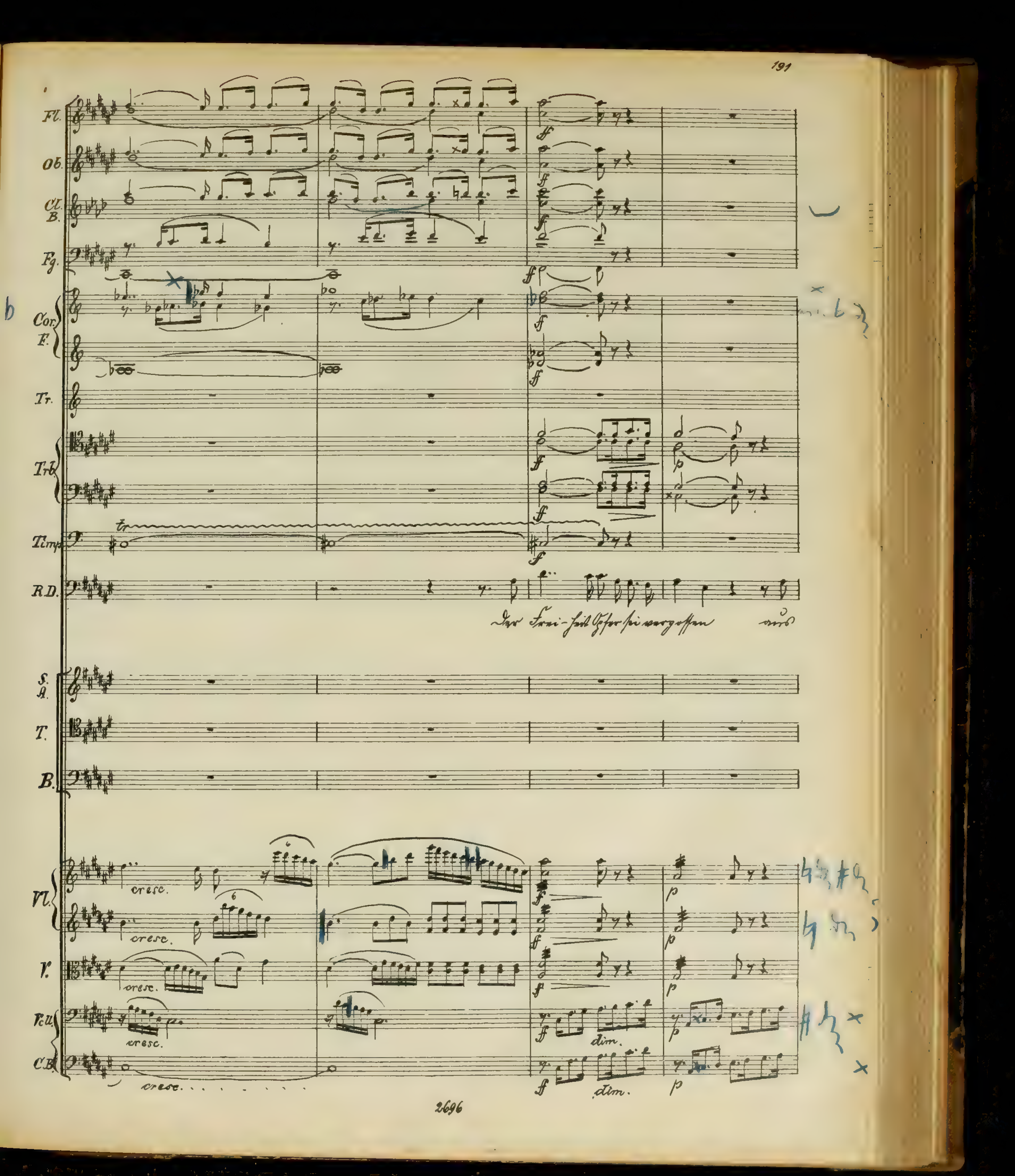

Andante con moto.
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es
3 Tr. Es.
Trb.
Timp.
R.D.
Ruy Diaz (hat das Banner ergriffen.): Der Freiheit Gluth, du heil'ge
S. A.
T.
B.
Vl.
V.
Vcll.
C.B.
fp

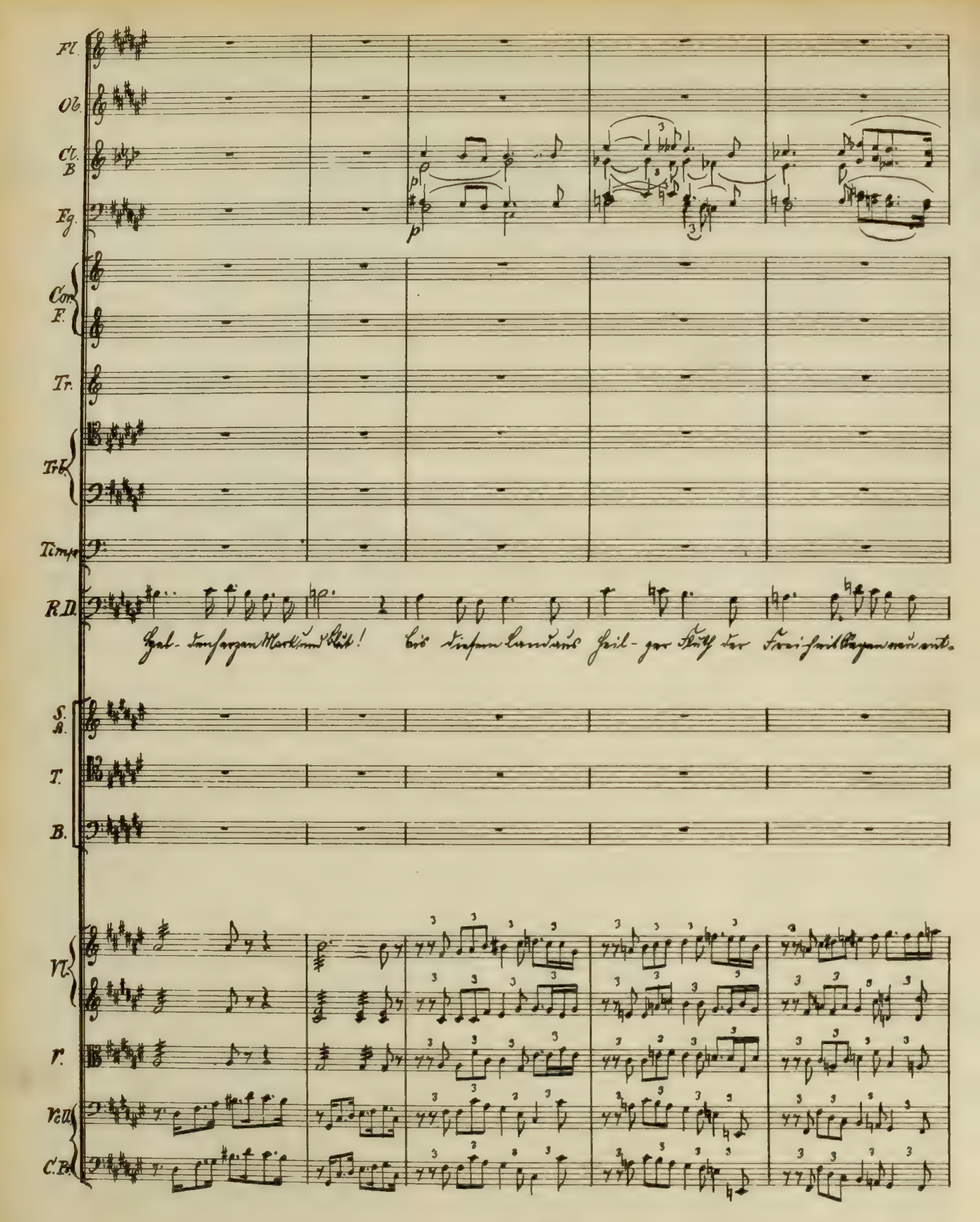

Fl.
Ob.
Cl. B.
Fg.
3 Tr. Es
in Gis, Cis, Es
Timp.
tr
mf
R.D.
Flamme zum Himmel lodernd hoch hervor!
S. A.
Der Freiheit Gluth, du heil'ge Flamme, zum Himmel
T.
Der Freiheit Gluth, du heil'ge Flamme, zum Himmel
B.
Vl.
cresc.
V.
Vcll.
f sempre marcato.
C.B.
f sempre marcato.

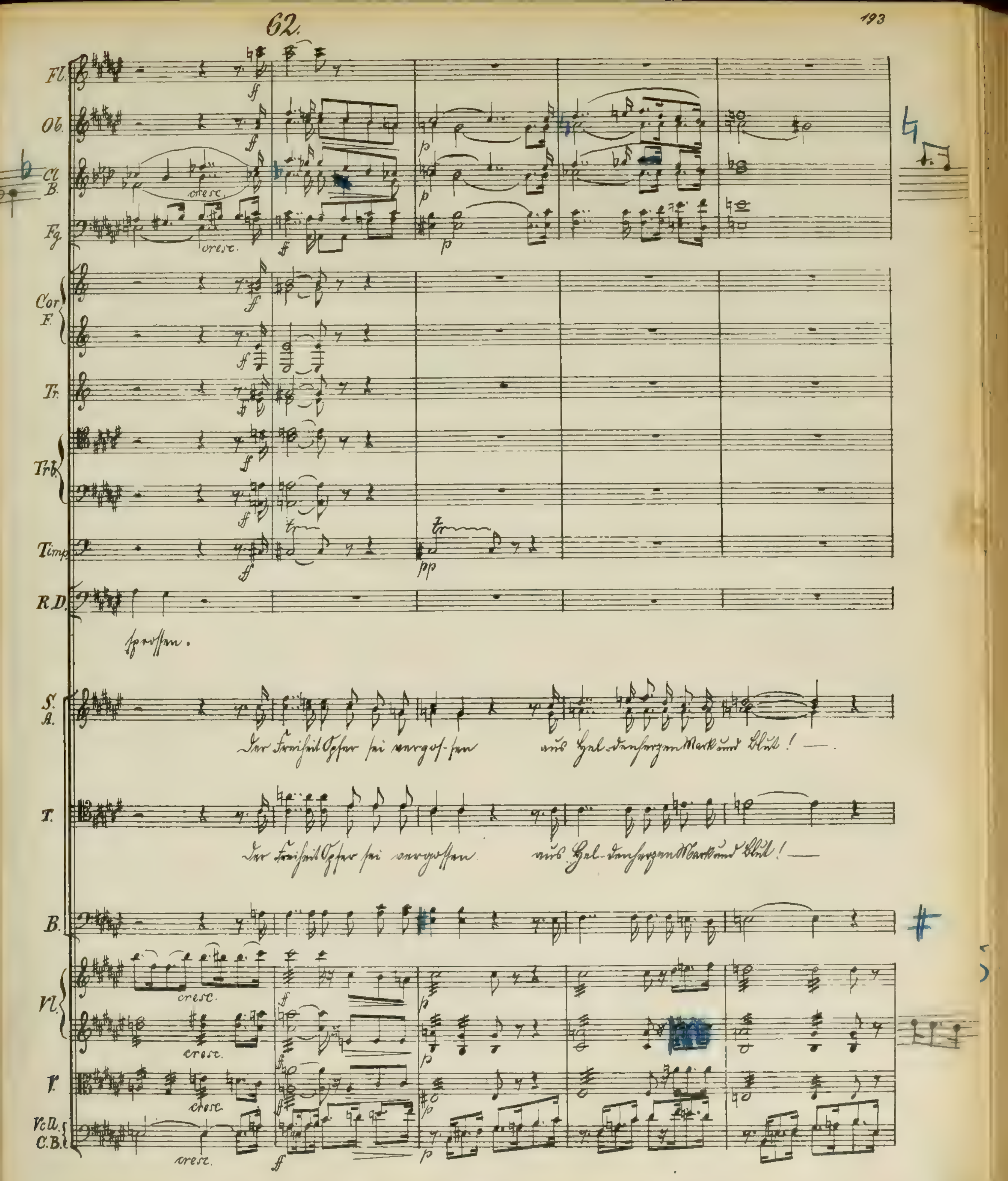

Fl.
Ob.
Cl. B.
Fg.
Cor. F.
in F.
Timp.
R.D.
S. A.
T.
B.
Vl.
Vc. C.B.
2696

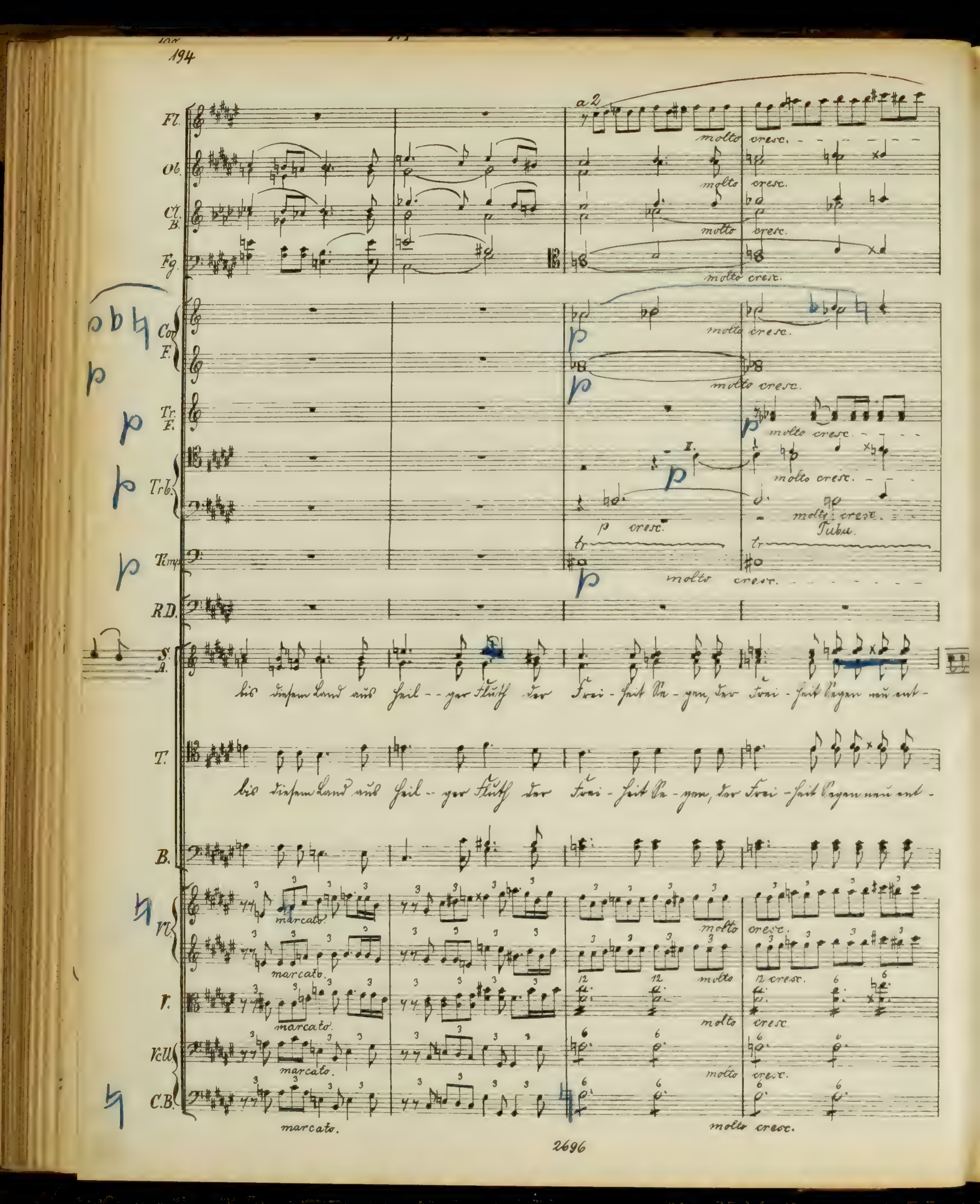

Fl.
a2
Ob.
a2
Cl. B.
Fg.
Cor. F.
Timp.
R. D.
S. A.
T.
B.
Vl.
V.
Vcll. C.B.
cresc.
Der Freiheit Zei - - chen wallt empor!
Zu Fah - ne mit dem Kreuzes-


61
Fl.
tranquillo.
cresc.
Ob.
con espr.
cresc.
Cl. B.
con espr.
cresc.
Fg.
espr.
cresc.
Cor. F.
espr.
cresc.
cresc.
Timp.
cresc.
R.D.
S. A.
Flamme!
(Alle Ritter huldigen knieend der Fahne.)
T.
Flam - me!
B.
Vl.
dolce
pp tranquillo.
dolce
pp tranquillo
Vla.
Vcll.
dim.
pp
C.B.
dim.
p
61

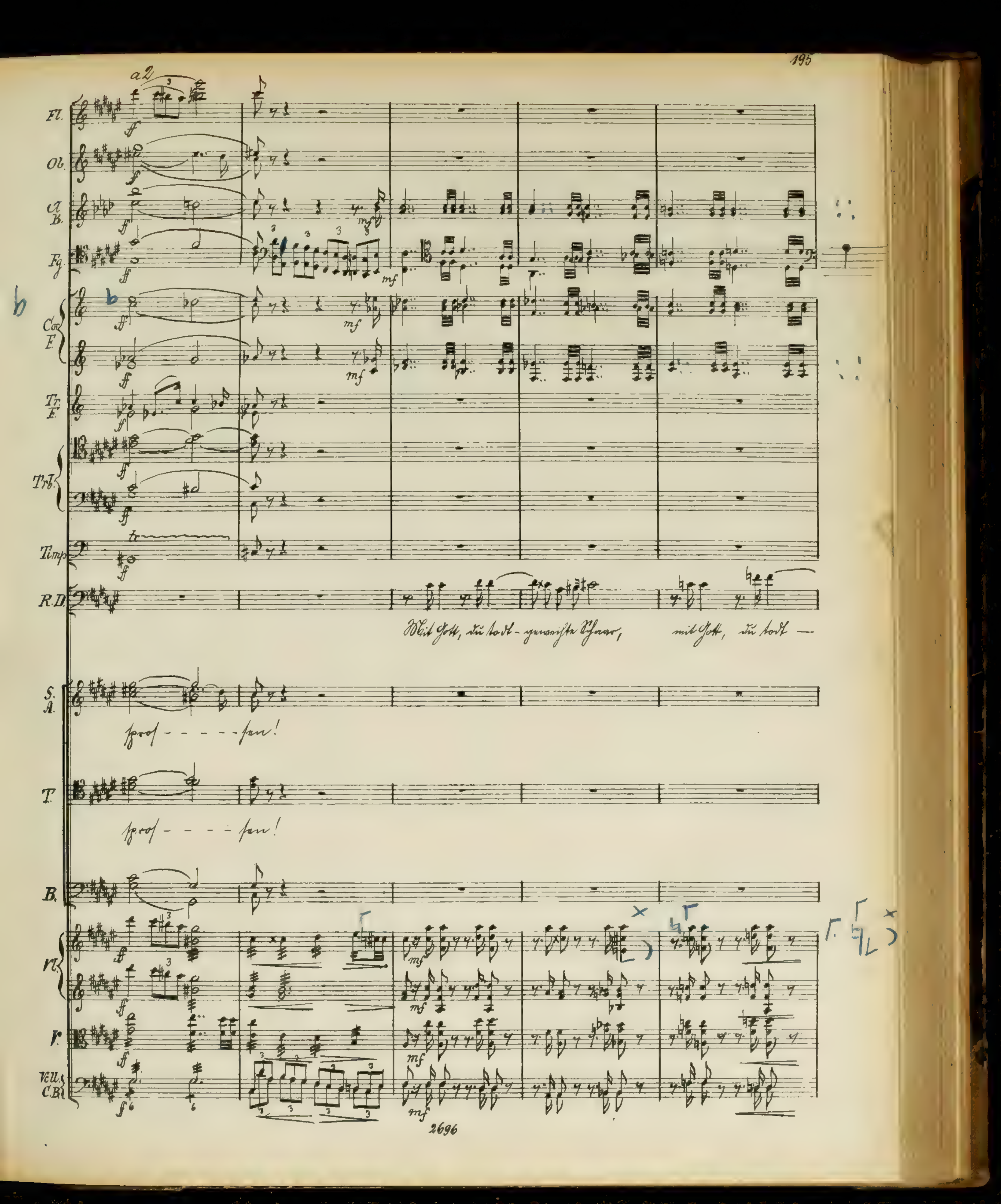

Fl.
Ob.
Cl. B.
Fg.
Cor. F.
Tr.
Trb.
Timp.
R.D.
Der Frei-heit Opfer sei vergessen
nur
S. A.
T.
B.
Vl.
V.
Vcll.
C.B.
cresc.
dim.
2696


Fl.
Ob.
Cl. B
Fg.
Cor. F.
Tr.
Trb.
Timp.
R.D.
S. A.
T.
B.
Vl.
Vcll.
C.B.

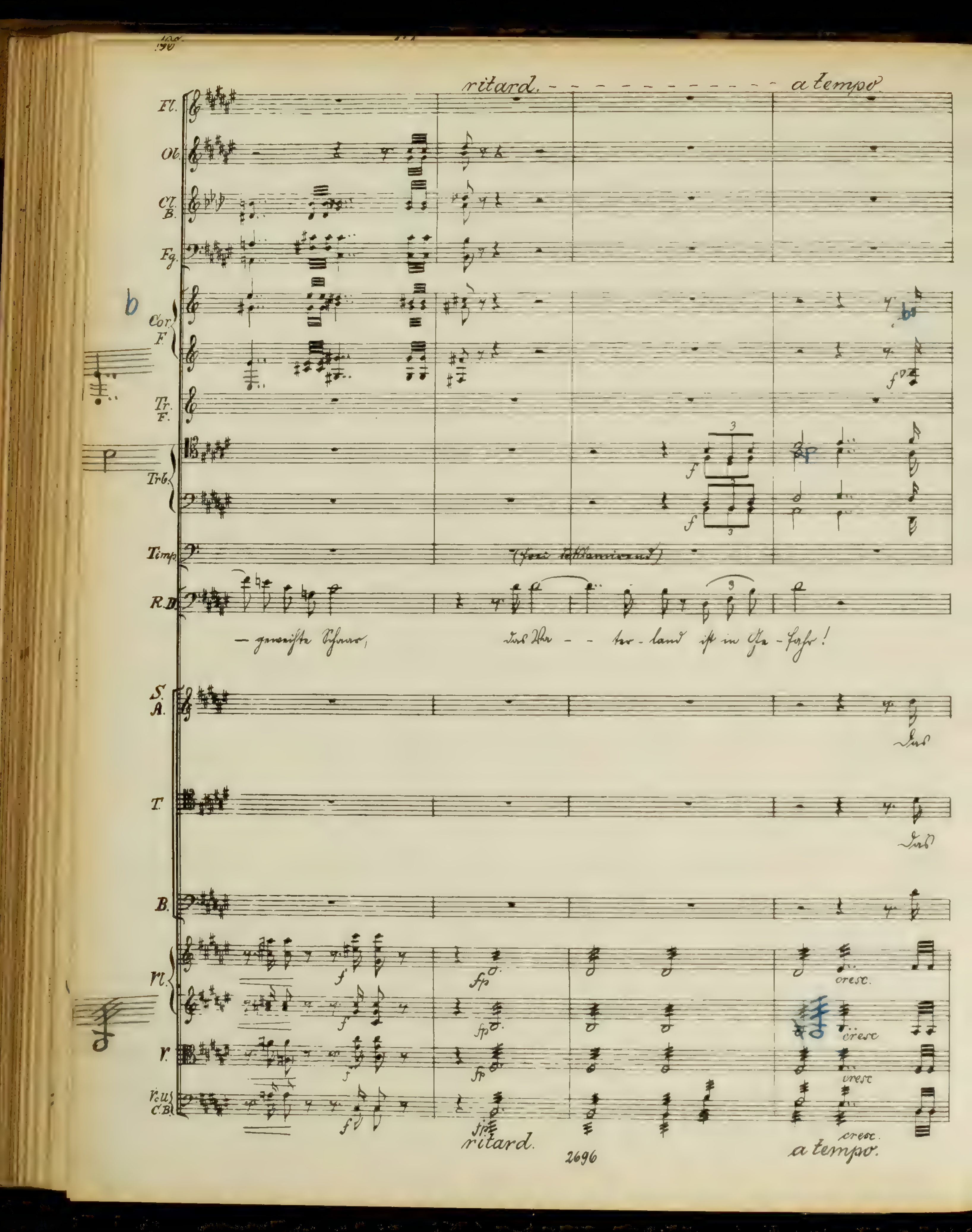

62.
Fl.
Ob.
Cl. B.
Fg.
Cor. F.
Tr.
Trb.
Timp.
R.D.
S. A.
T.
B.
Vl.
V.
Vcll. C.B.
cresc.
ff
p
pp

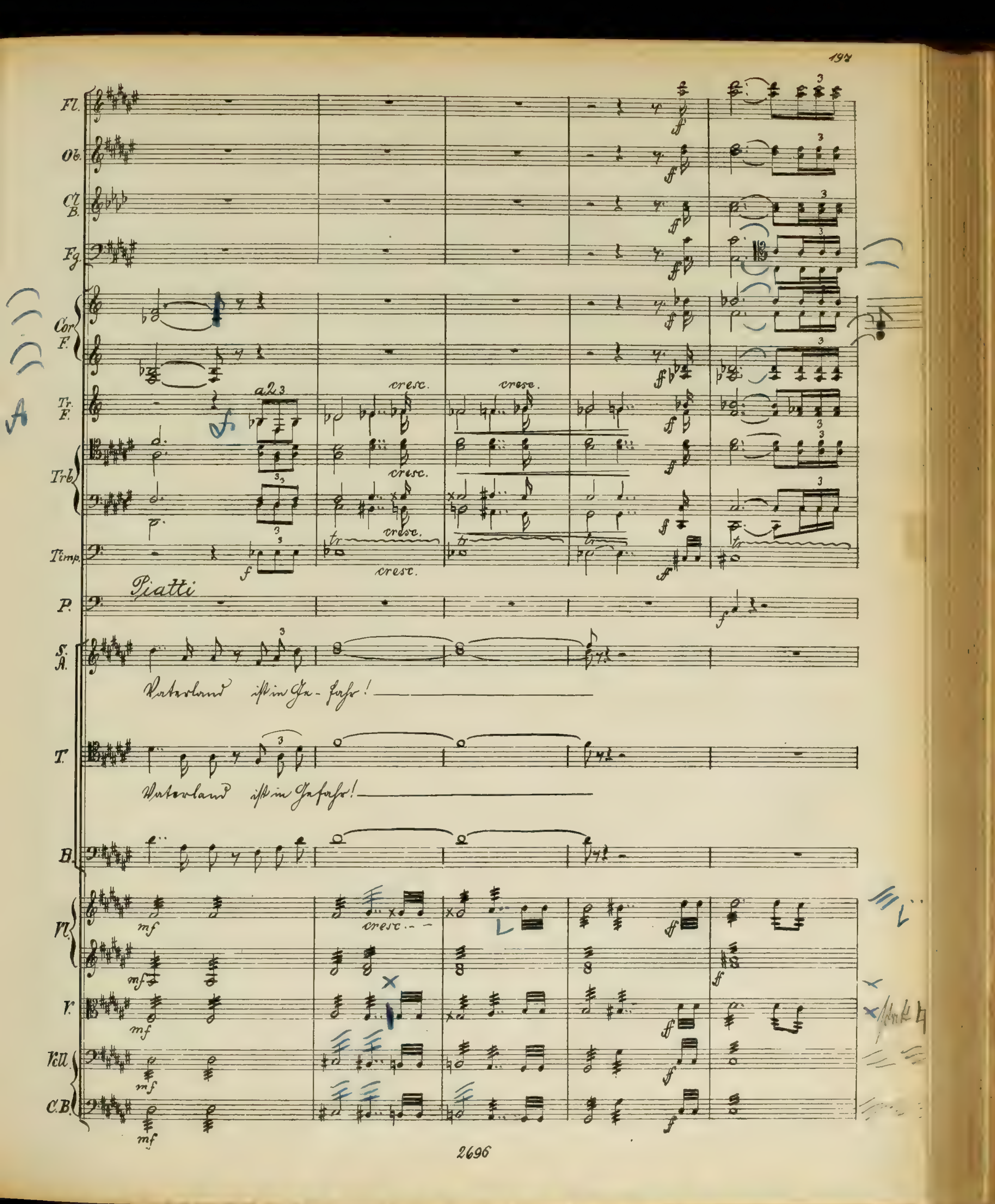


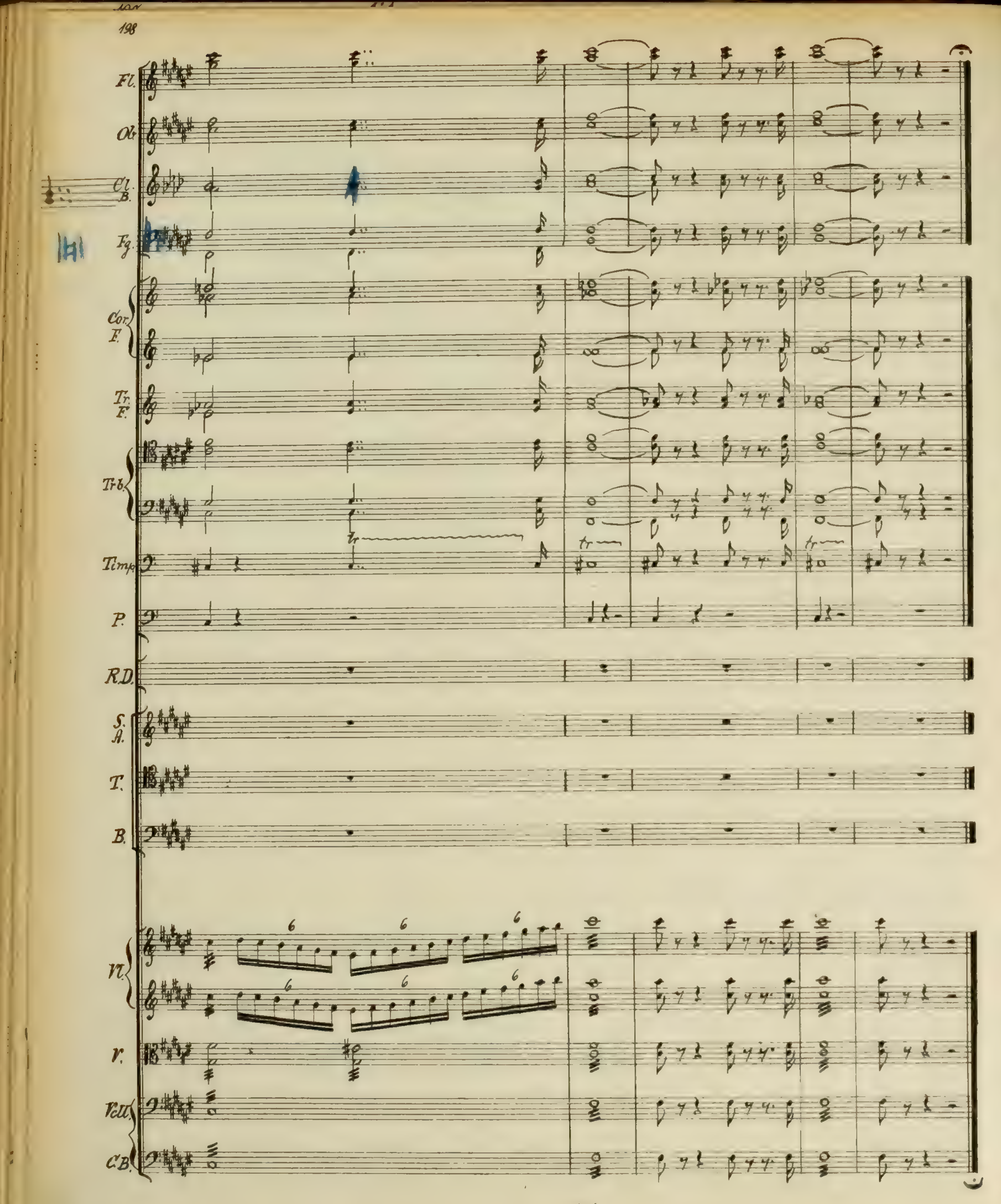
Fl.
a 2
molto cresc.
Ob.
Cl. B.
Fg.
Cor. F.
Tr. F.
Trb.
Tuba
Timp.
R.D.
S.
A.
T.
B.
Vl.
V.
Vcll.
C.B.
marcato.
p cresc.



a2
Fl.
Ob.
Cl. B.
Fg.
Cor. F.
Tr. F.
Trb.
Timp.
R.D.
Mit Gott, du todt-geweihte Schaar,
mit Gott, du todt —
S. A.
T.
B.
Vl.
Vl.
Vll. C.B.


ritard. a tempo
Fl.
Ob.
Cl. B.
Fg.
Cor. F.
Tr. F.
Trb.
Timp.
R.D.
das Va - - ter - land ist in Ge - fahr!
S. A.
T.
B.
Vl.
V.
V.c.u. C.B.
cresc.
ritard.
2696
a tempo.
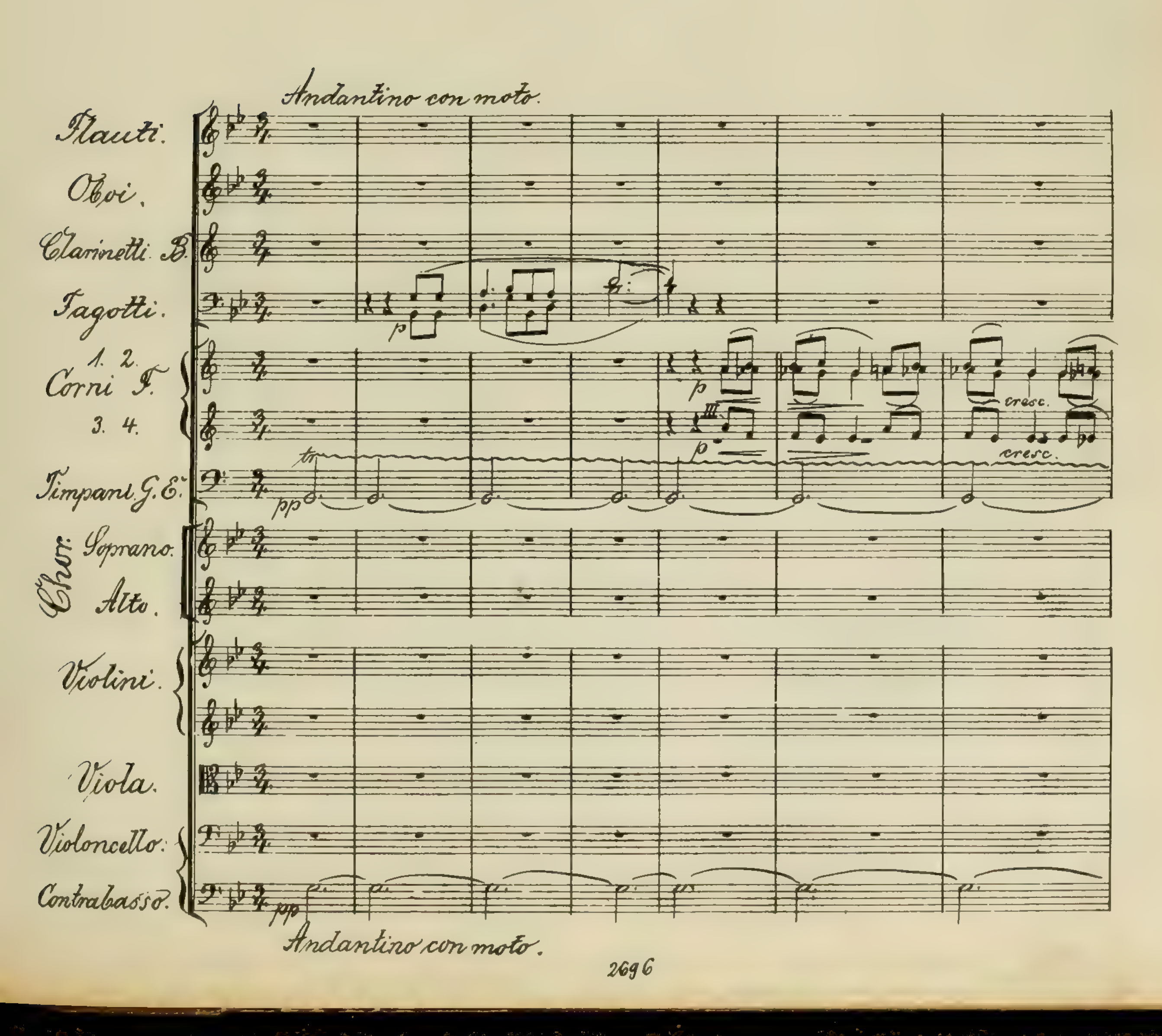

197
Fl.
Ob.
Cl. B.
Fg.
Cor. F.
Tr. F.
a 2
cresc.
Trb.
Timp.
Piatti
P.
S. A.
Vaterland ist in Gefahr!
T.
Vaterland ist in Gefahr!
B.
Vl.
cresc.
V.
Vcll.
C.B.
2696

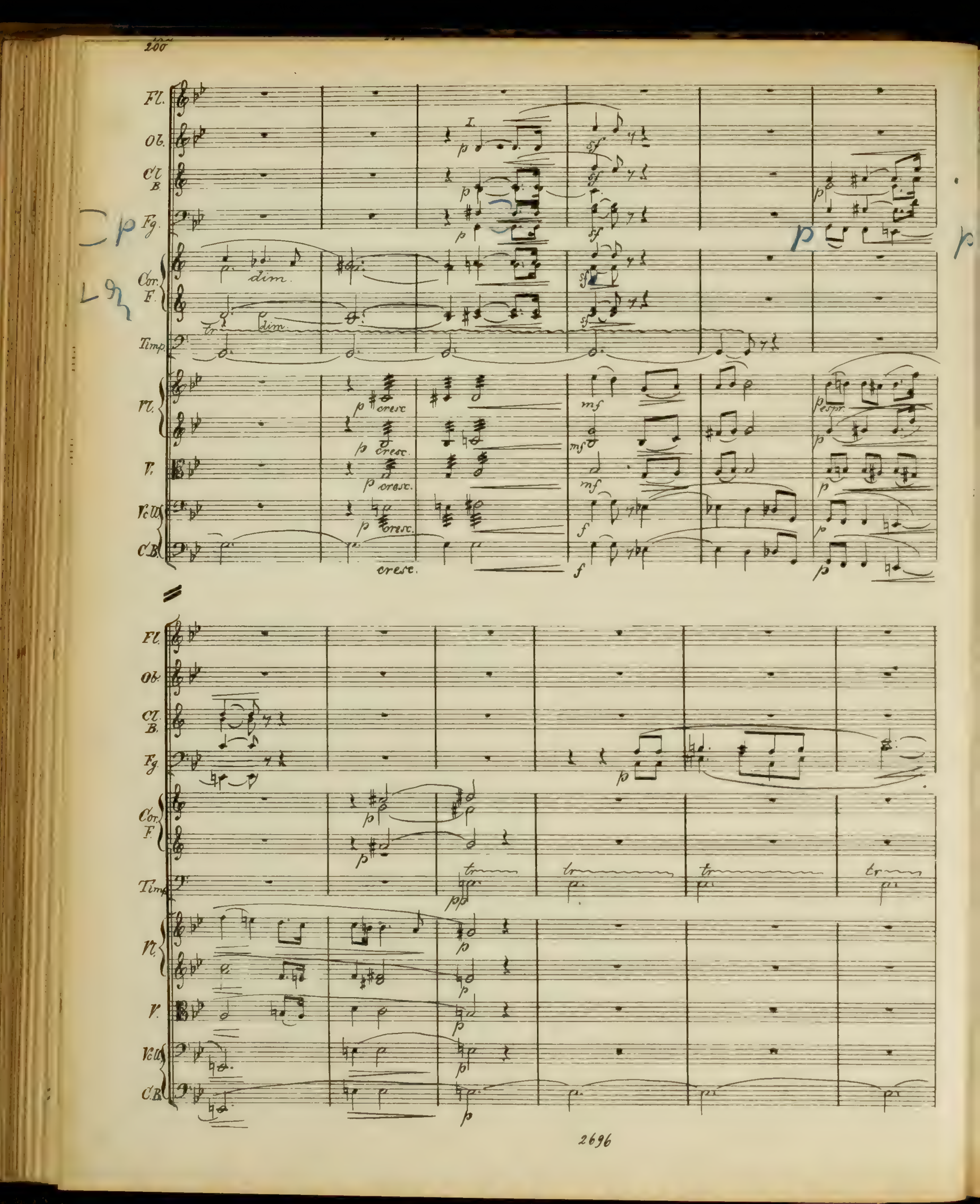

Fl.
Ob.
Cl. B.
Fg.
Cor. F.
Tr. F.
Trb.
Timp.
P.
R.D.
S. A.
T.
B.
Vl.
V.
Vcll.
C.B.

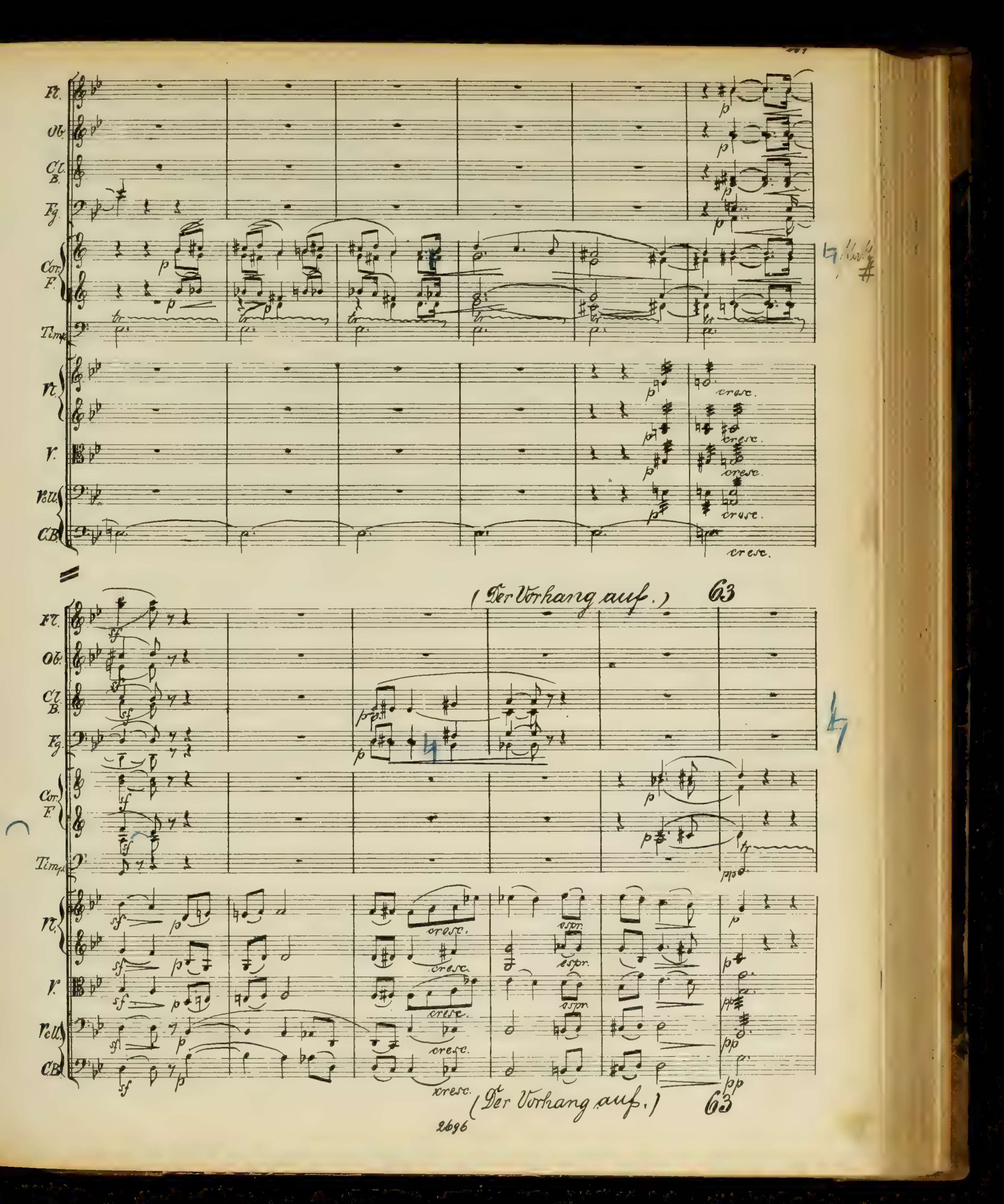
Zweiter Act.

Scene I. Chimene und ihre Frauen.

(Die Scene stellt ein Gemach in Chimenens Burg dar, welches zur Rechten des Zuschauers einen breiten offenen Ausgang in einen Burggarten hat, über dessen Mauern hinaus man in die Landschaft sehen kann. Zur Linken geht das Gemach in einen kurzen Bogengang aus, welcher zu einem Portal tief in der Scene führt. Chimene wird von ihren Frauen zu einem steinernen Tische im Vordergrunde links vom Zuschauer geleitet, an welchem sie während des ersten Chores in tiefes Sinnen versunken sitzen bleibt.)




Fl.
Ob.
Cl. B.
Fg.
Cor. F.
Timp.
Vl.
V.
Vcll.
C.B.
dim.
cresc.
espr.
2696

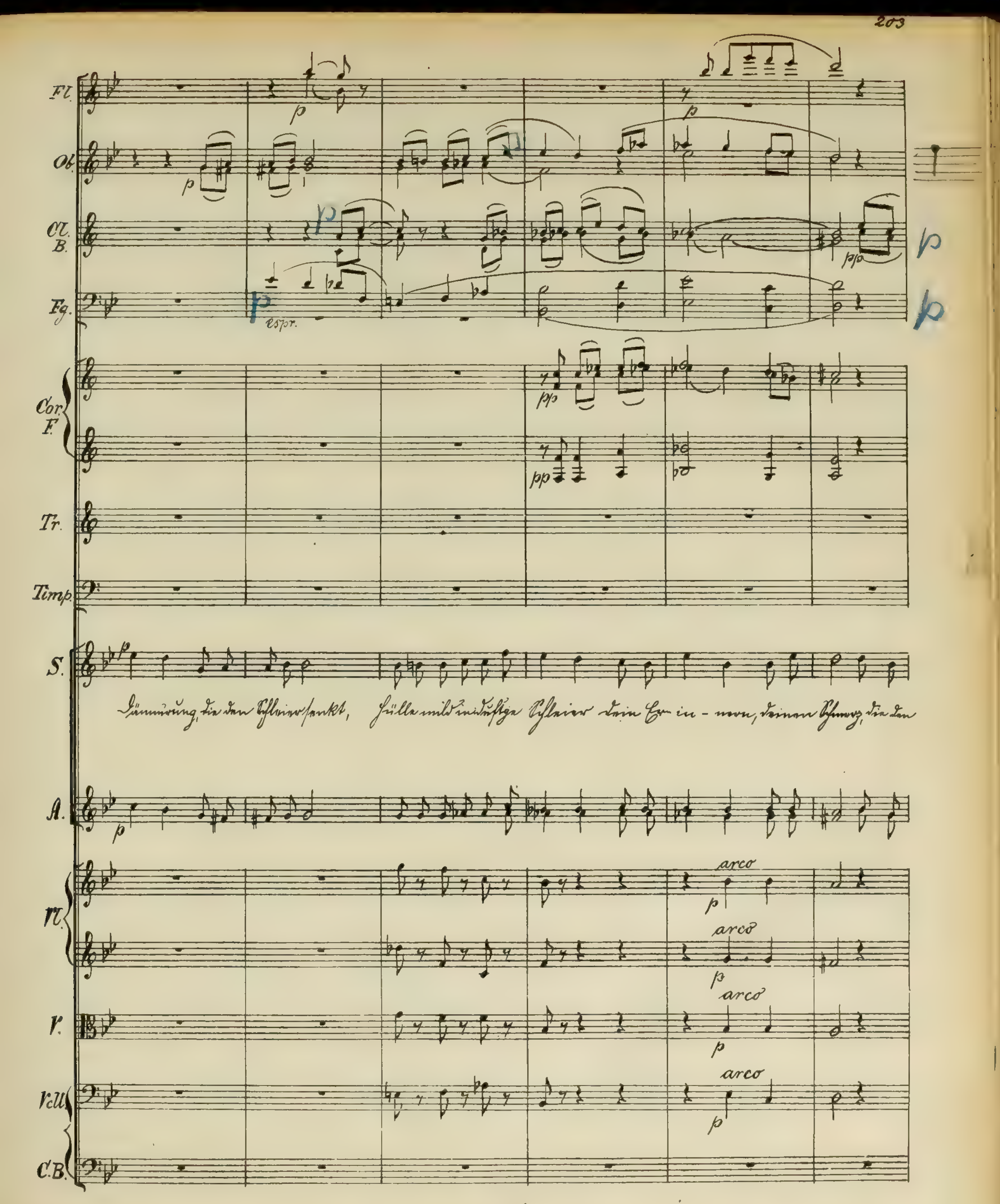

Fl.
Ob.
Cl. B.
Fg.
Cor. F.
Timp.
Vl.
V.
Vcll.
CB.
p
cresc.
(Der Vorhang auf.)
63
sf
espr.
pp
(Der Vorhang auf.)
63
2696

Fl. Ob. Cl. B. Fg. Cor. F. Timp. Vl. V. Vcll. C.B.

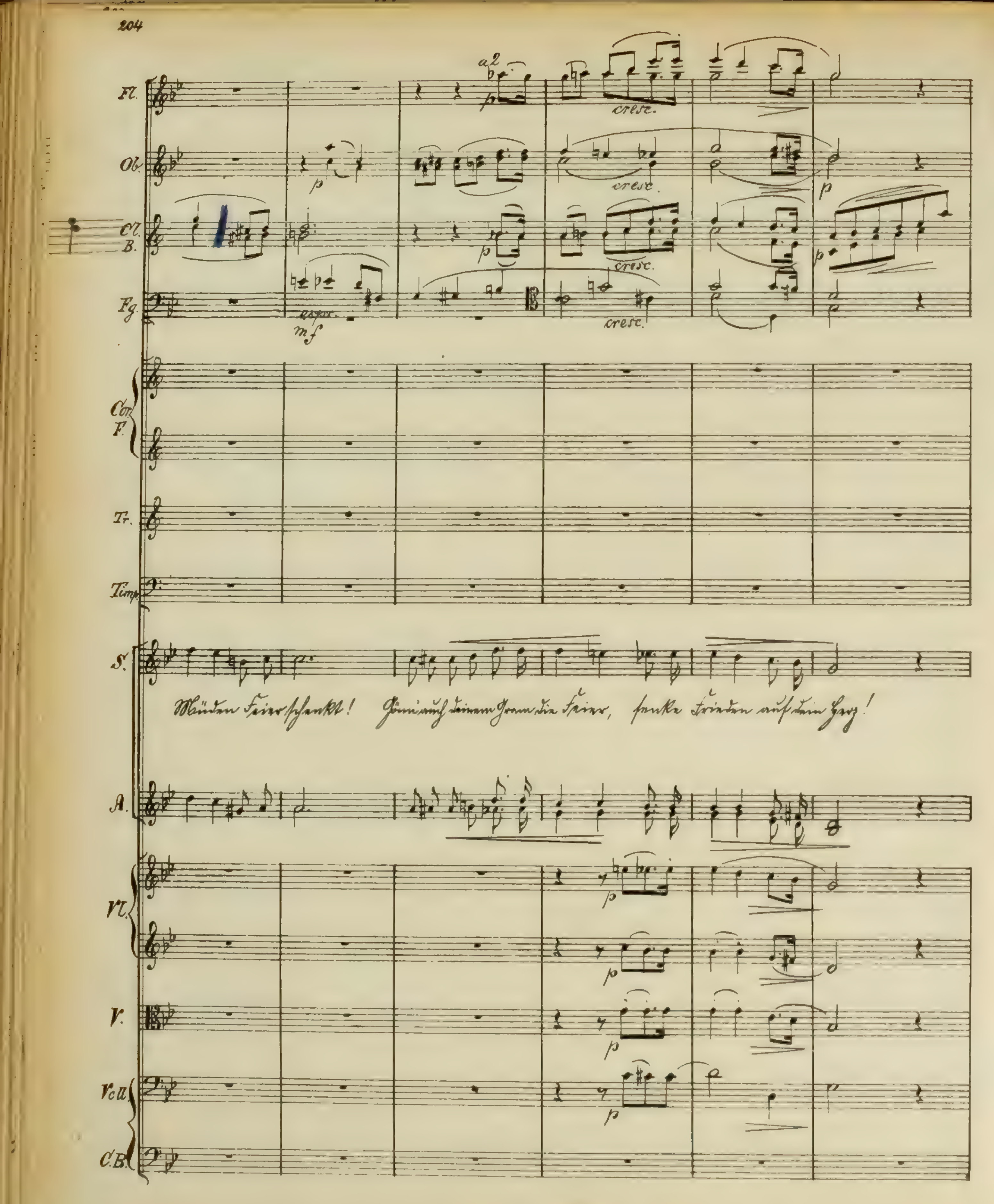
ten. mf pp p sf cresc. tr

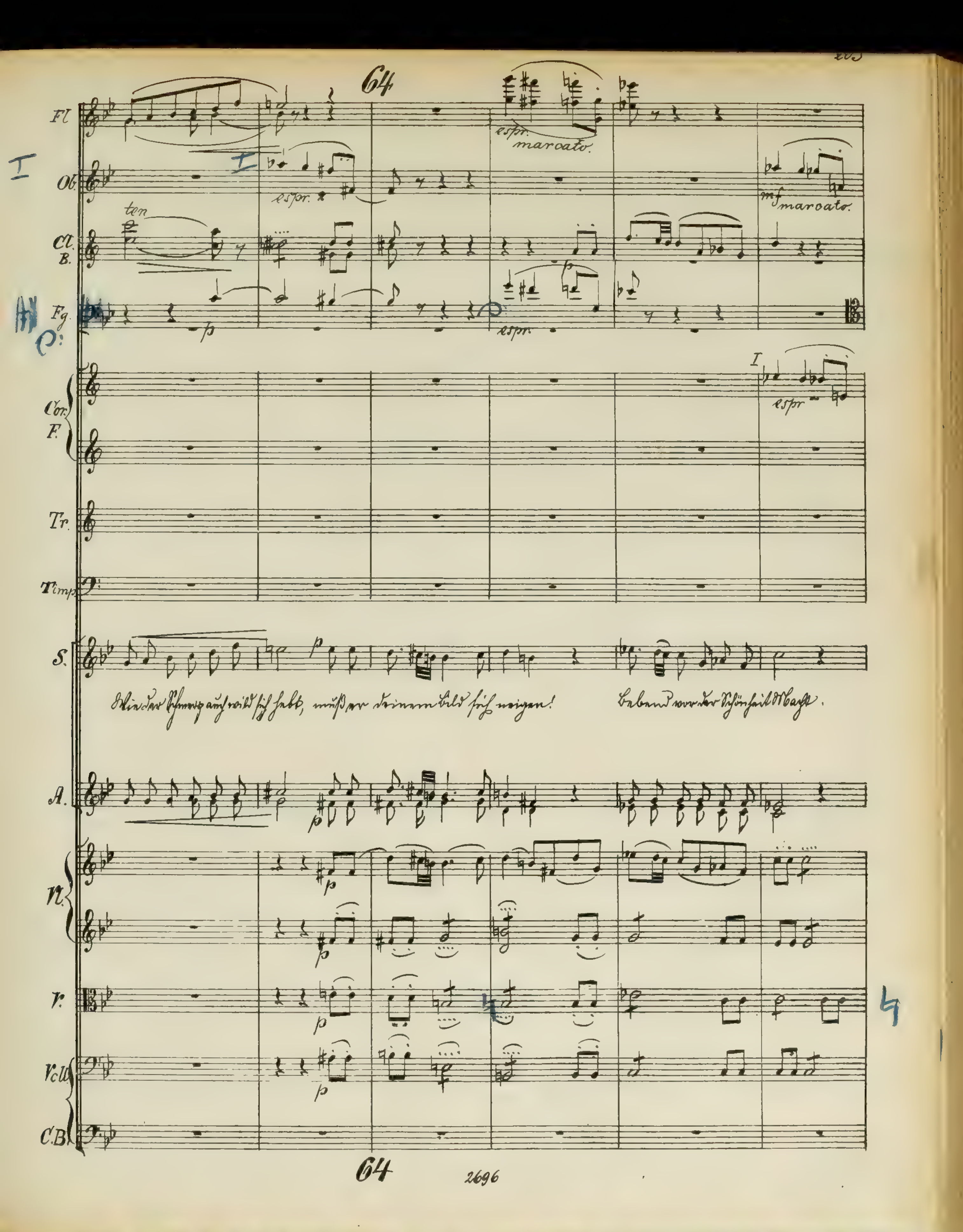
Fl. Ob. Cl. B. Fg. Cor. F. Timp. S. A. Vl. V. Vcll. C.B.

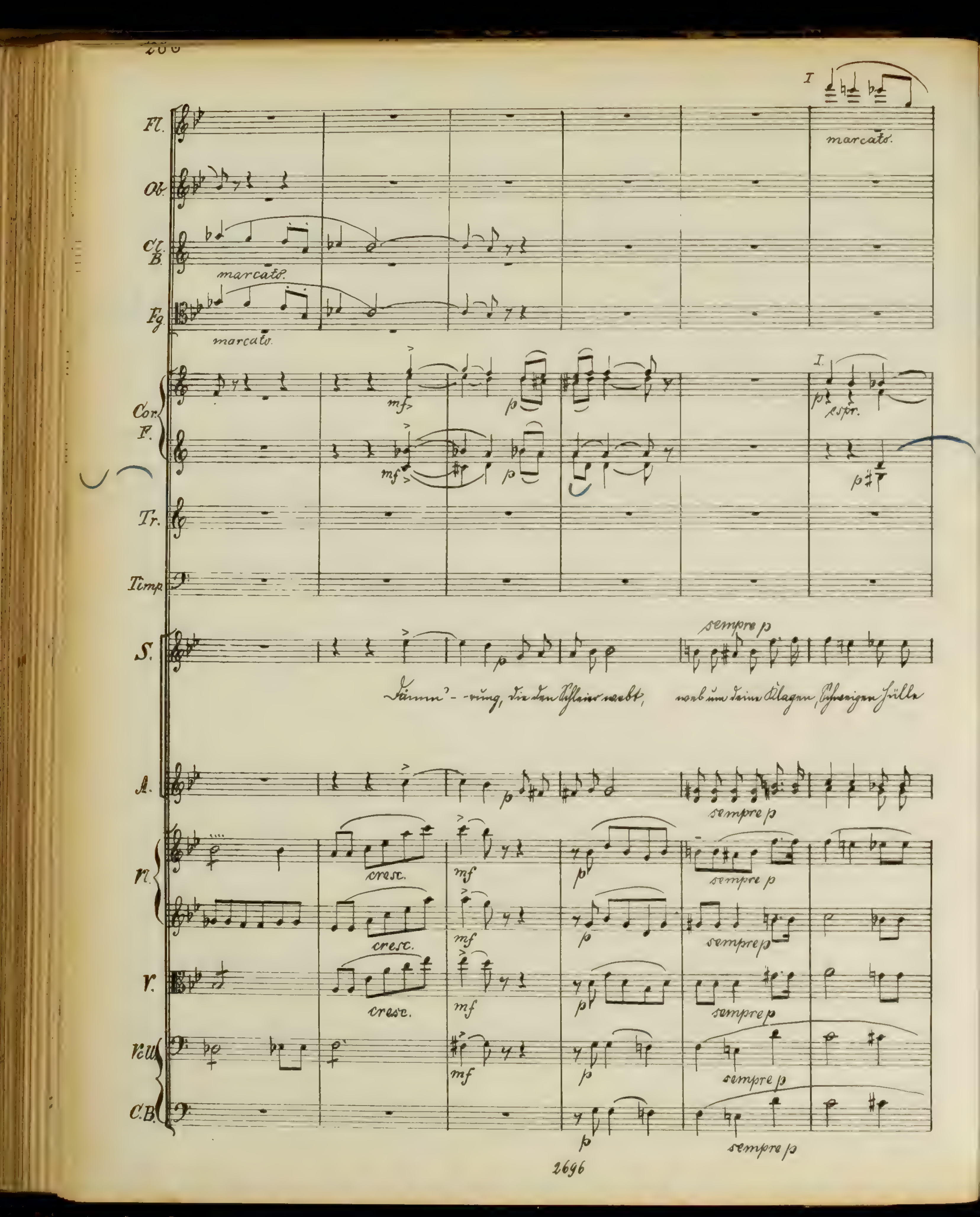
ten. p pp pizz. divisi.



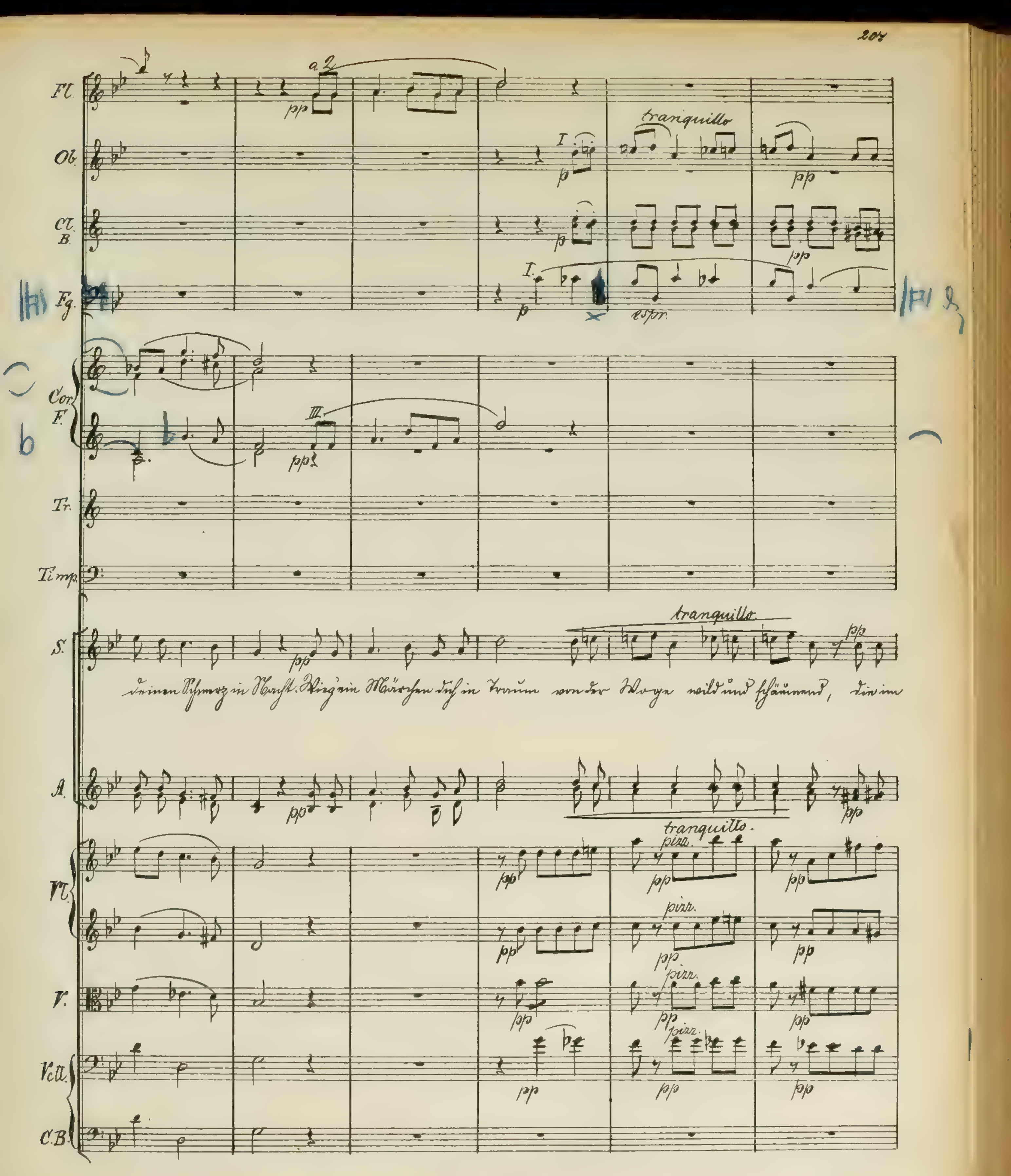
Fl.
Ob.
Cl. B.
Fg.
espr.
Cor. F.
Tr.
Timp.
S.
A.
Vl.
V.
Vcll.
C.B.
arco


Fl.
a2
cresc.
Ob.
p
cresc.
Cl. B.
p
cresc.
Fg.
espr.
mf
cresc.
Cor. F.
Tr.
Timp.
S.
Wunden Feuer schenkt! Gönn auch deinem Sohn die Feier, senke Frieden auf dein Herz!
A.
Vl.
p
V.
p
Vcll
p
C.B.


64
Fl
espr.
marcato.
Ob.
espr.
mf marcato.
Cl. B.
ten
Fg.
espr.
Cor. F.
I
espr.
Tr.
Timp.
S.
A.
Vl.
V.
Vcll.
C.B.
p
64



Fl.
Ob.
Cl. B.
Fg.
Cor. F.
Tr.
Timp.
S.
A.
Vl.
V.
Vcll.
C.B.
marcato.
espr.
sempre p
cresc.
2696


Fl.
a 2
pp
Ob.
I
p
tranquillo
pp
Cl. B.
p
pp
Fg.
I.
p
espr.
Cor. F.
III.
pp
Tr.
Timp.
S.
tranquillo
pp
A.
pp
tranquillo.
Vl.
pizz.
pp
V.
pizz.
pp
Vcll.
pizz.
pp
C.B.



Fl.

Ob.

Cl. B.

Fg.

Cor. F.

Tr.

Timp.

S.

A.

Vl.

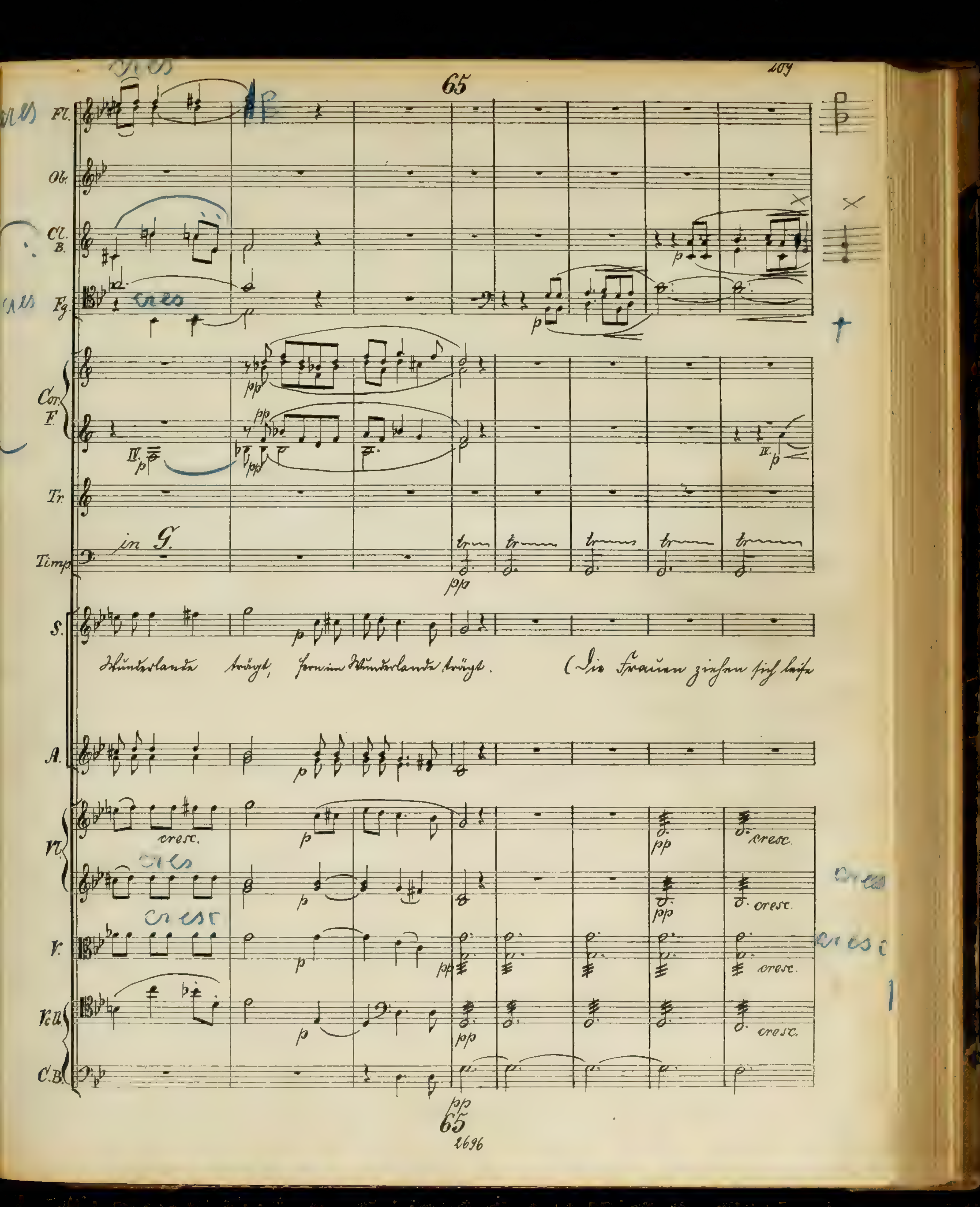
Vl.

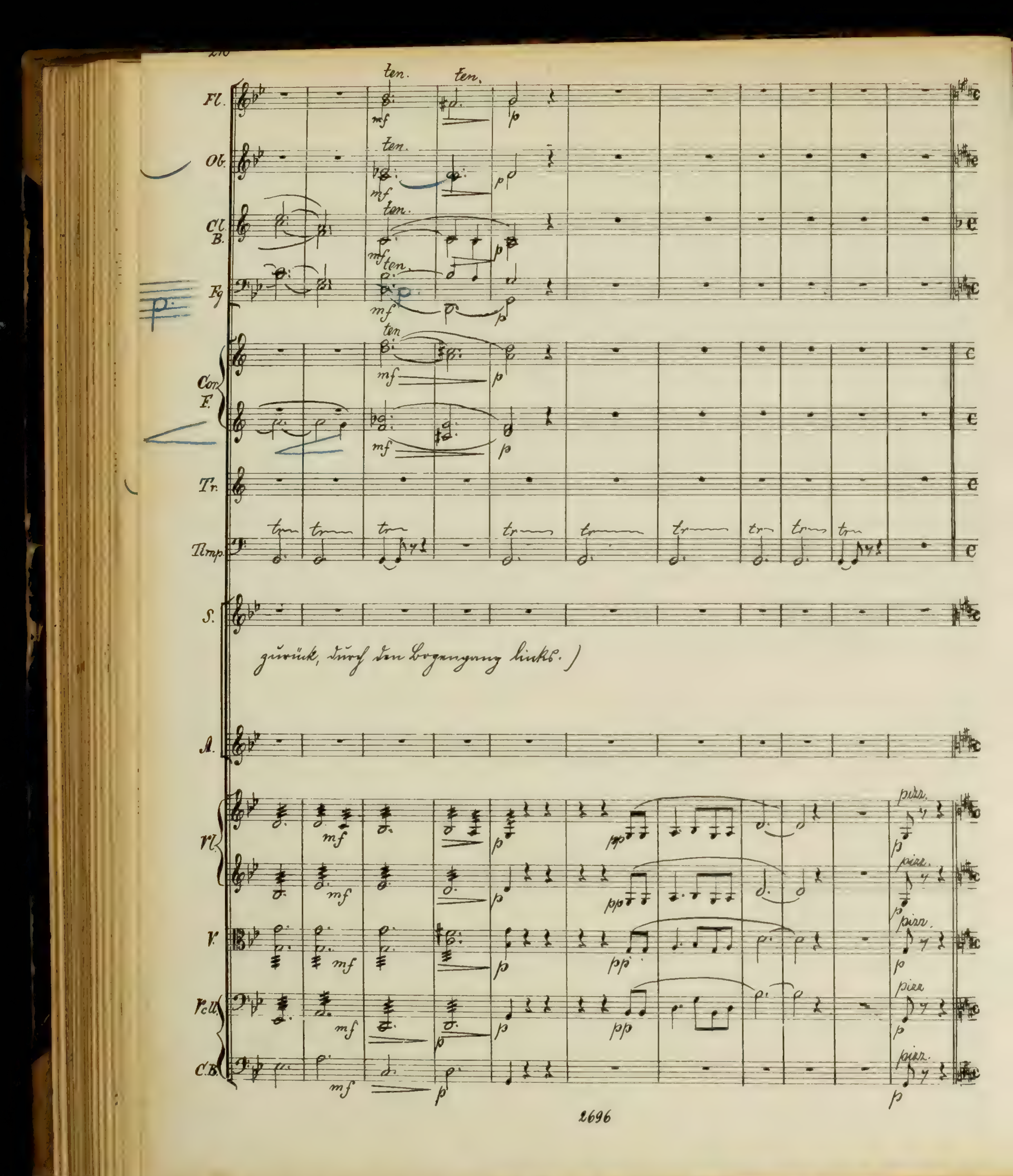
Vl.

Vcll.

C.B.

cresc. mf p espr. arco I.


65
Fl.
Ob.
Cl. B.
Fg.
Cor. F.
Tr.
in G.
Timp.
S.
Wunderlande trägt, fern im Wunderlande trägt.
(Die Frauen ziehen sich leise
A.
Vl.
cresc.
V.
Vcll.
C.B.
65
2696


Fl.
ten.
Ob.
Cl. B.
Fg.
Cor. F.
Tr.
Timp.
S.
zurück, durch den Bogengang links.)
A.
Vl.
V.
Vcll.
C.B.
pizz.
2696

Allegro con moto.

Fl

Recit.

Chim

tempo.

Laßt mich nicht einsam! Einsamkeit ist Tod!

Recit.

Vl.

tempo.

p

mf

cresc.
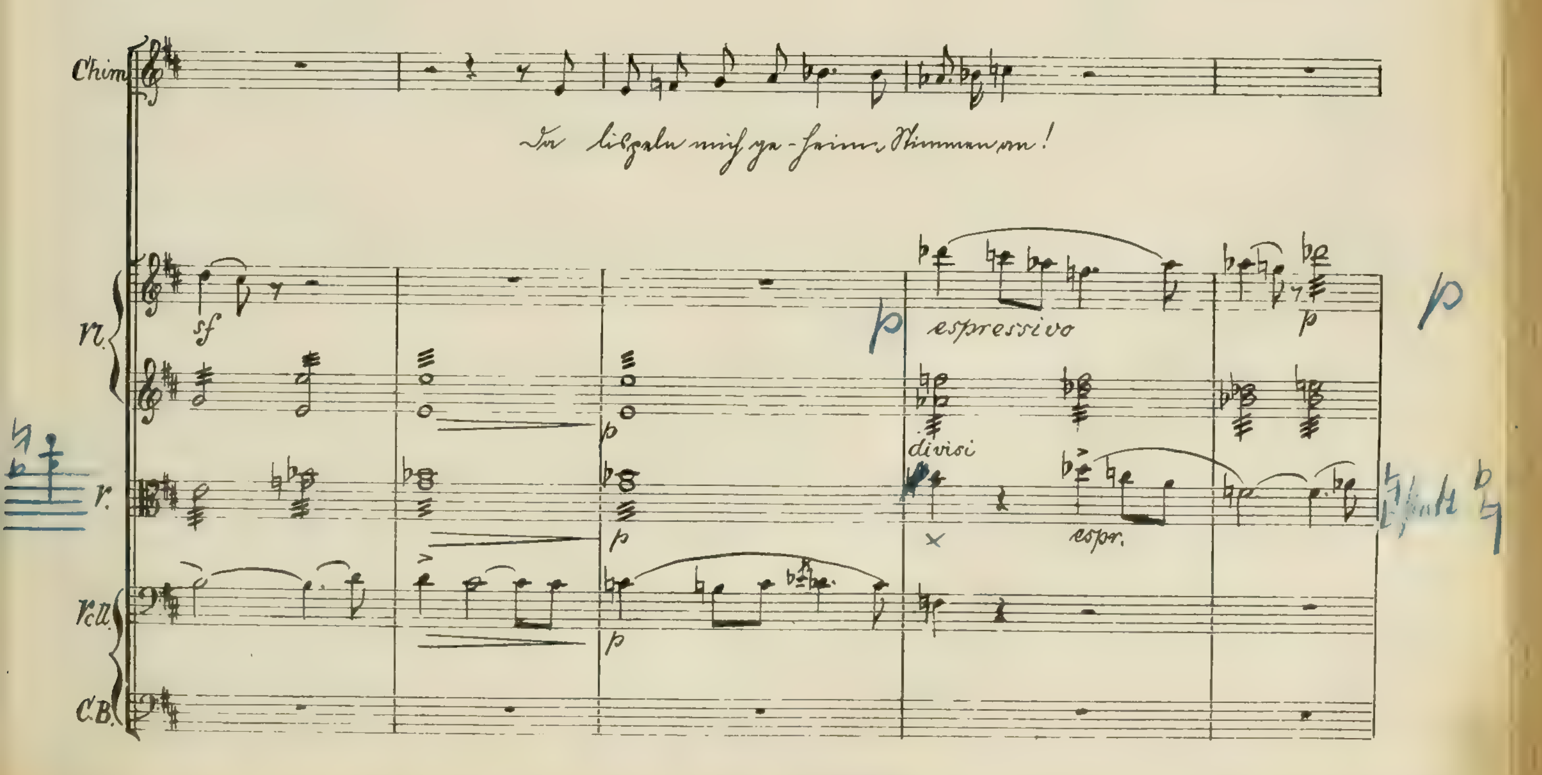
f

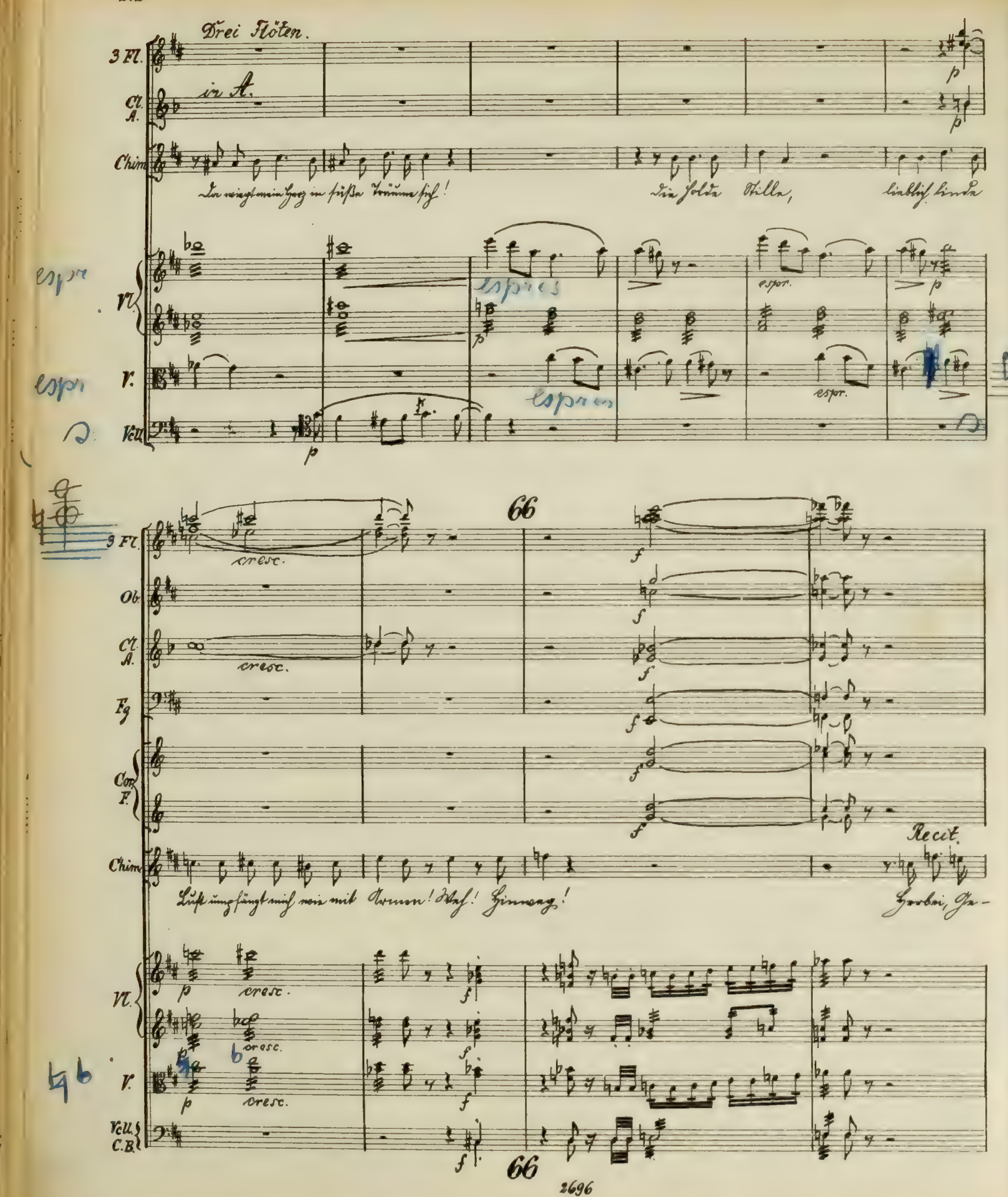
V.

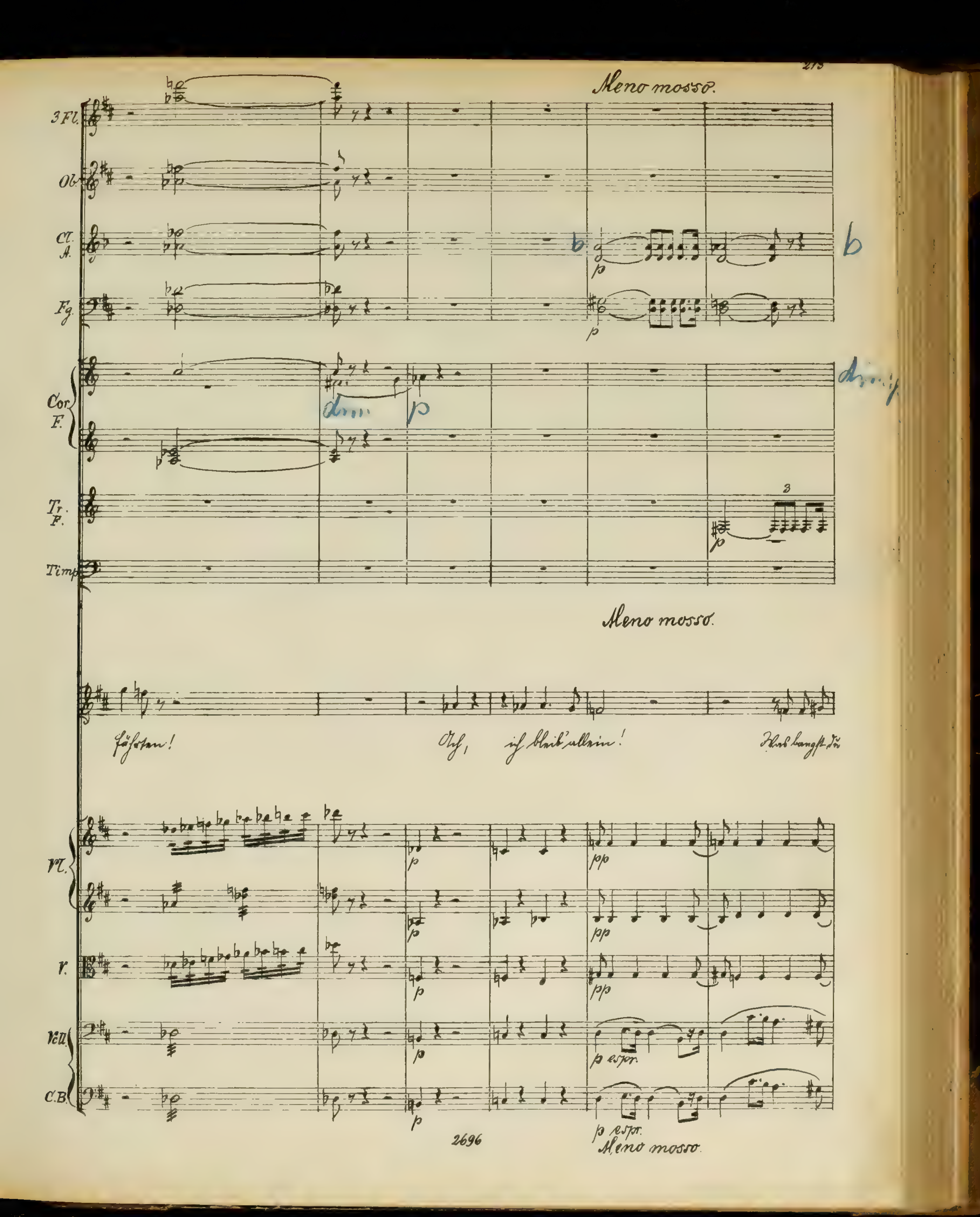
Vcll.

C.B.

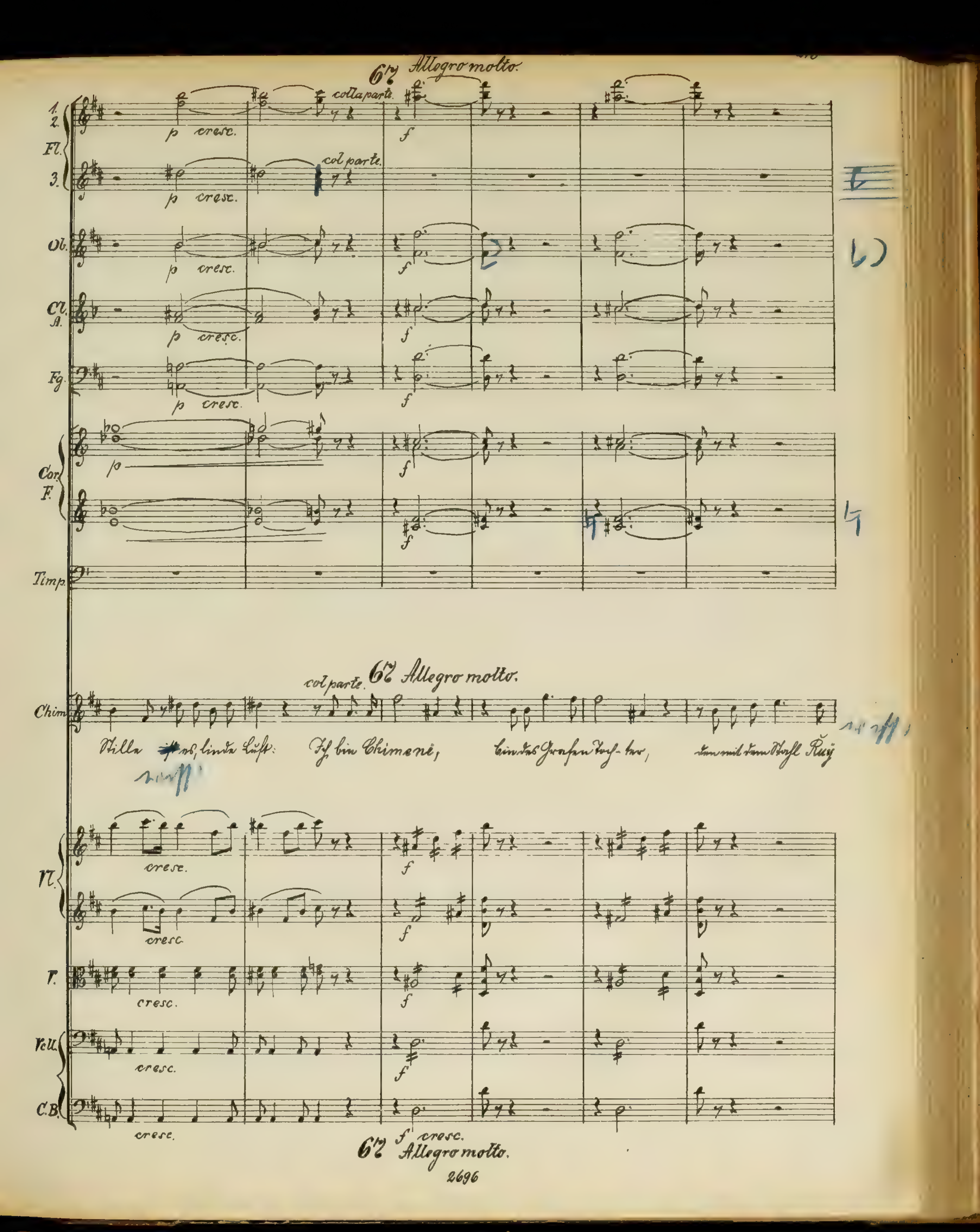
Allegro con moto.




Drei Flöten.
3 Fl.
in A.
Cl. A.
Chim
Vl.
V.
Vcll
espr.
66
cresc.
Ob.
Fg
Cor. F.
Recit.
Vcll. C.B.
Ach! Hinweg!


Meno mosso.
3 Fl.
Ob.
Cl. A.
Fg.
Cor. F.
Tr. F.
Timp.
Meno mosso.
Ach, ich bleib' allein!
Vl.
Vcll.
C.B.
p espr.
2696
Meno mosso.

Fl.
string.
Ob.
string.
Cl. A.
p
string.
Fg.
p
string.
Cor. F.
p
string.
Tr. F.
Timp.
Chim.
Jo-rin, bist du nicht du selbst?
Vernimmst du denn, dauernde Einsamkeit,
Hör es, du
Vl.
p espr.
string.
V.
p
string.
Vc.
p
string.
C.B.
pizz.
p
string.


67 Allegro molto.
Fl.
colla parte.
col parte.
p cresc.
f
Ob.
Cl. A.
Fg.
Cor. F.
Timp.
Chim.
Ich bin Chimene,
Vl.
Vc. Vll.
V.
cresc.
C.B.
67 Allegro molto.
2696

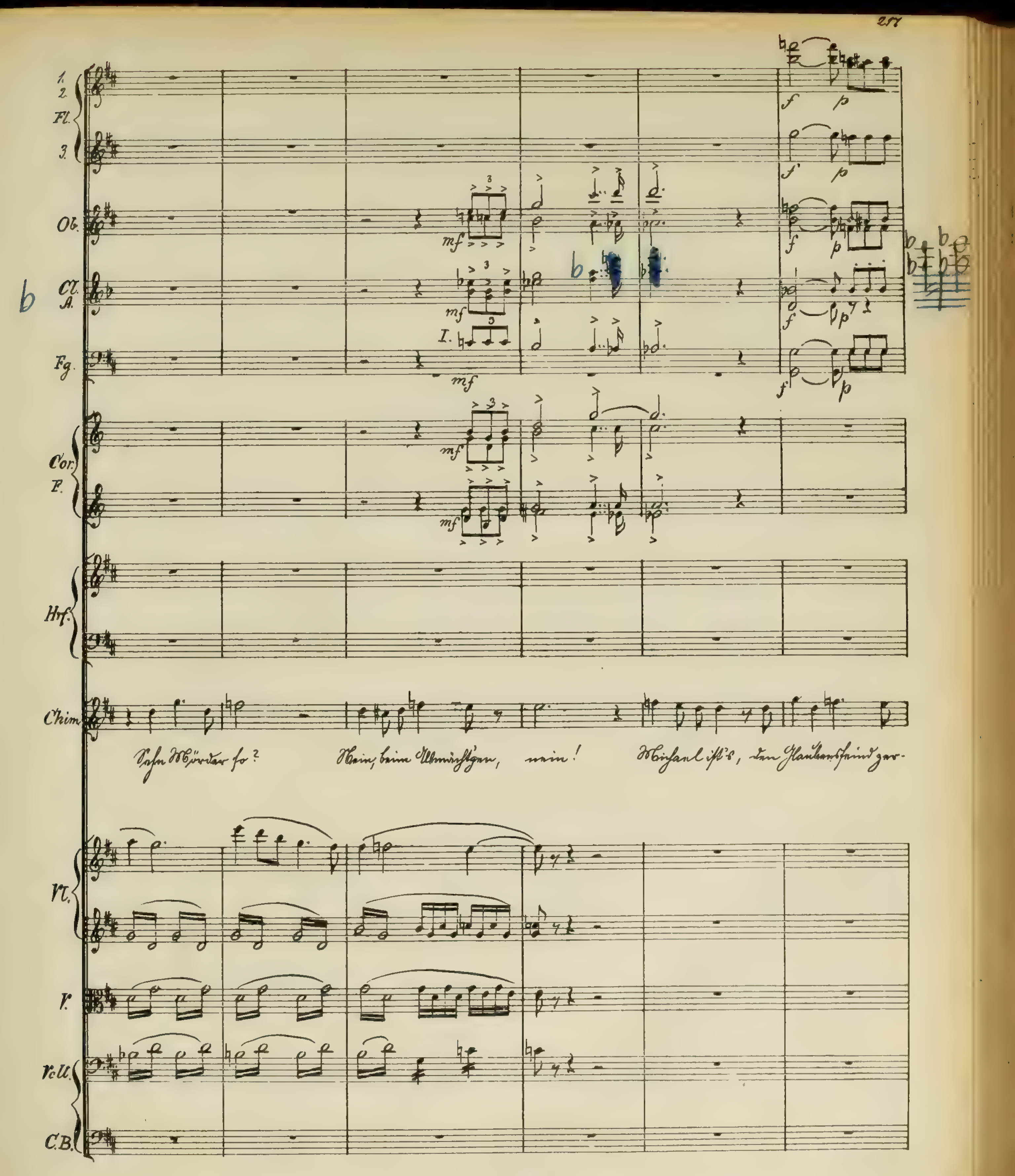


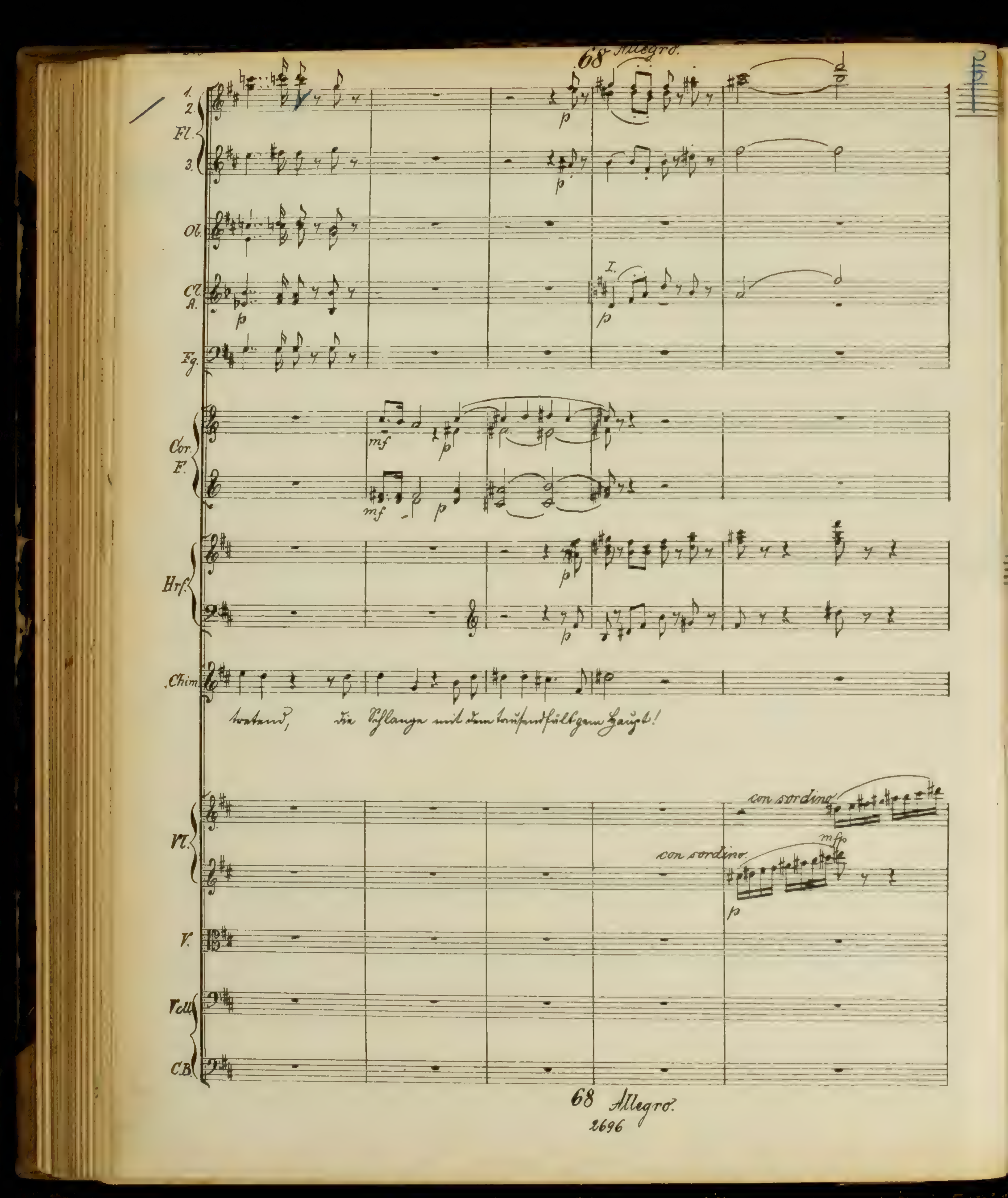
Fl.
Ob.
Cl. A.
Fg.
Cor. F.
Timp.
Hrf. Harfe.
Chim.

Diaz schlug, der Mörder! – Das lügst du, Herz! Verzeih' dir Gott, das lügst du! –

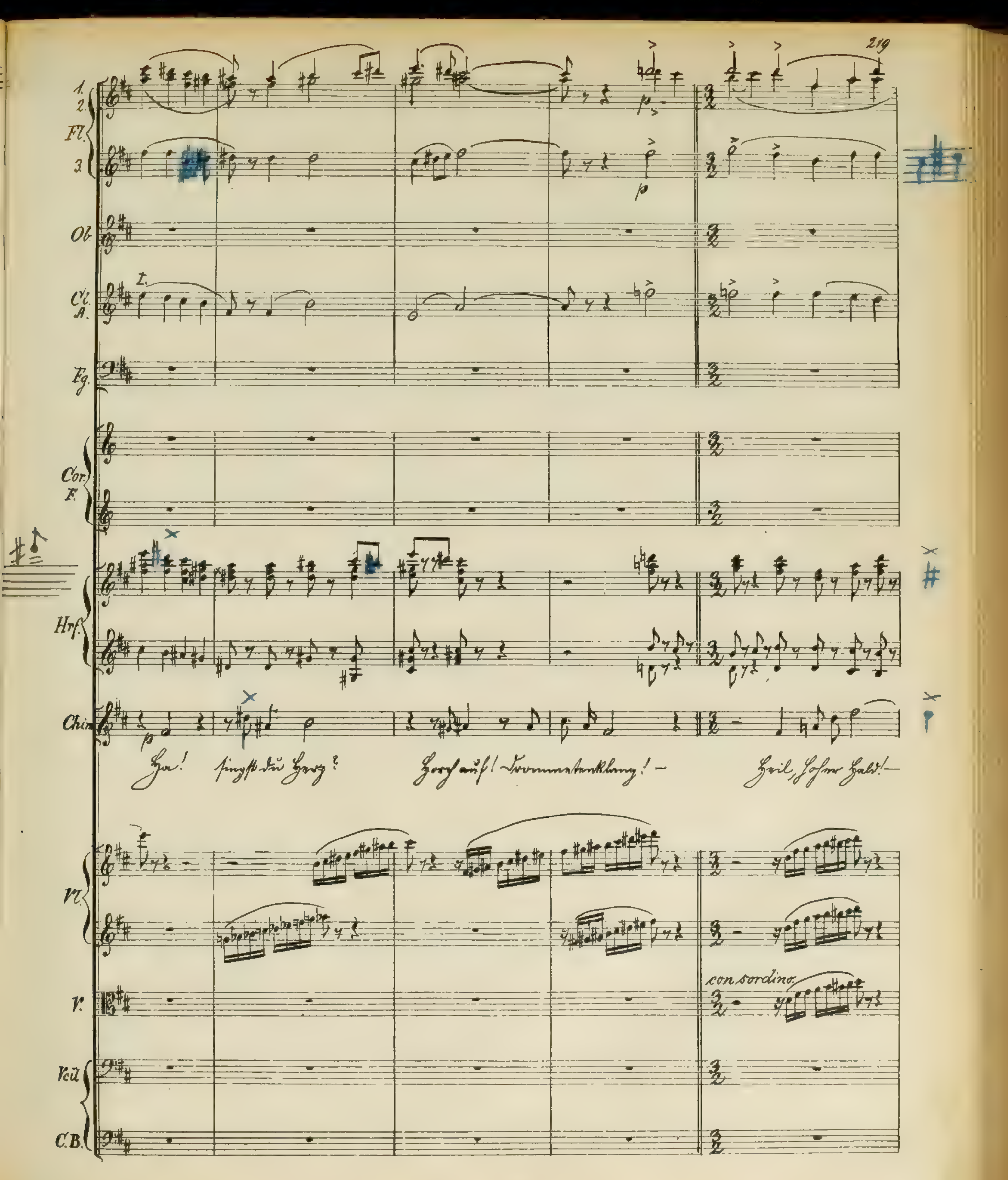
Solo.
Vl.
V.
Vcll.
C.B.

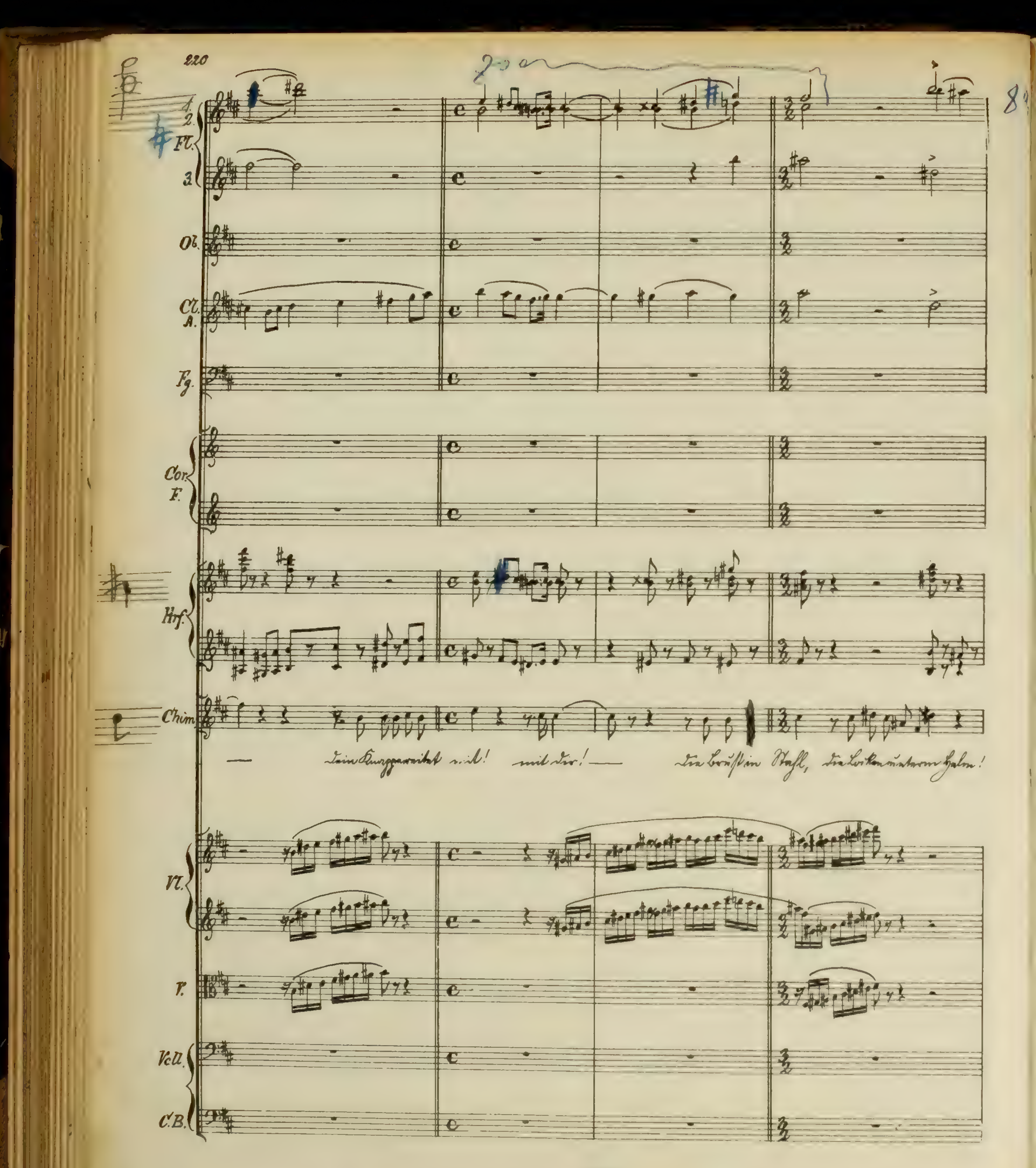
Meno mosso.

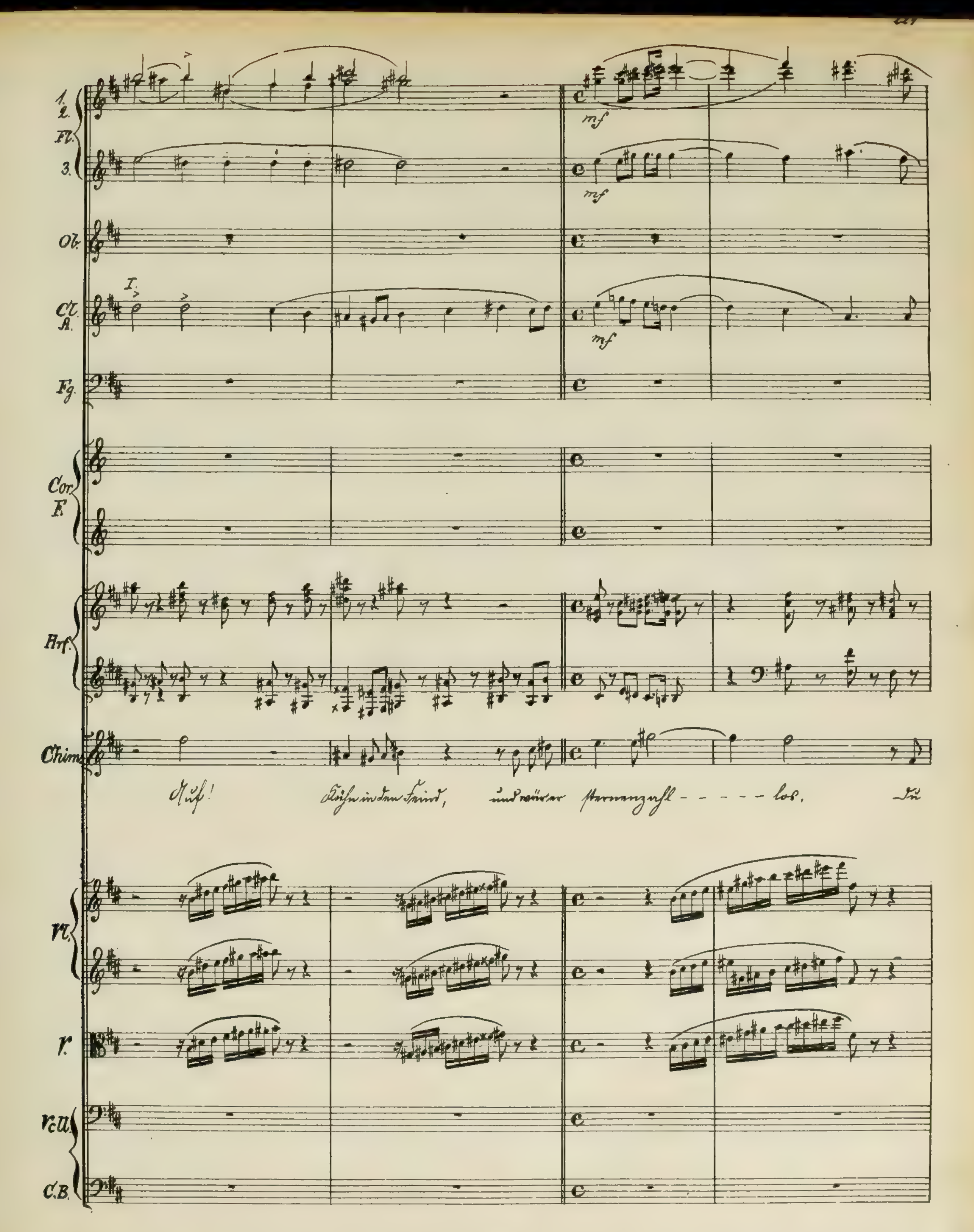

Fl.
Ob.
Cl. A.
Fg.
Cor. F.
Hrf.
Chim.
Vl.
V.
Vcll.
C.B.

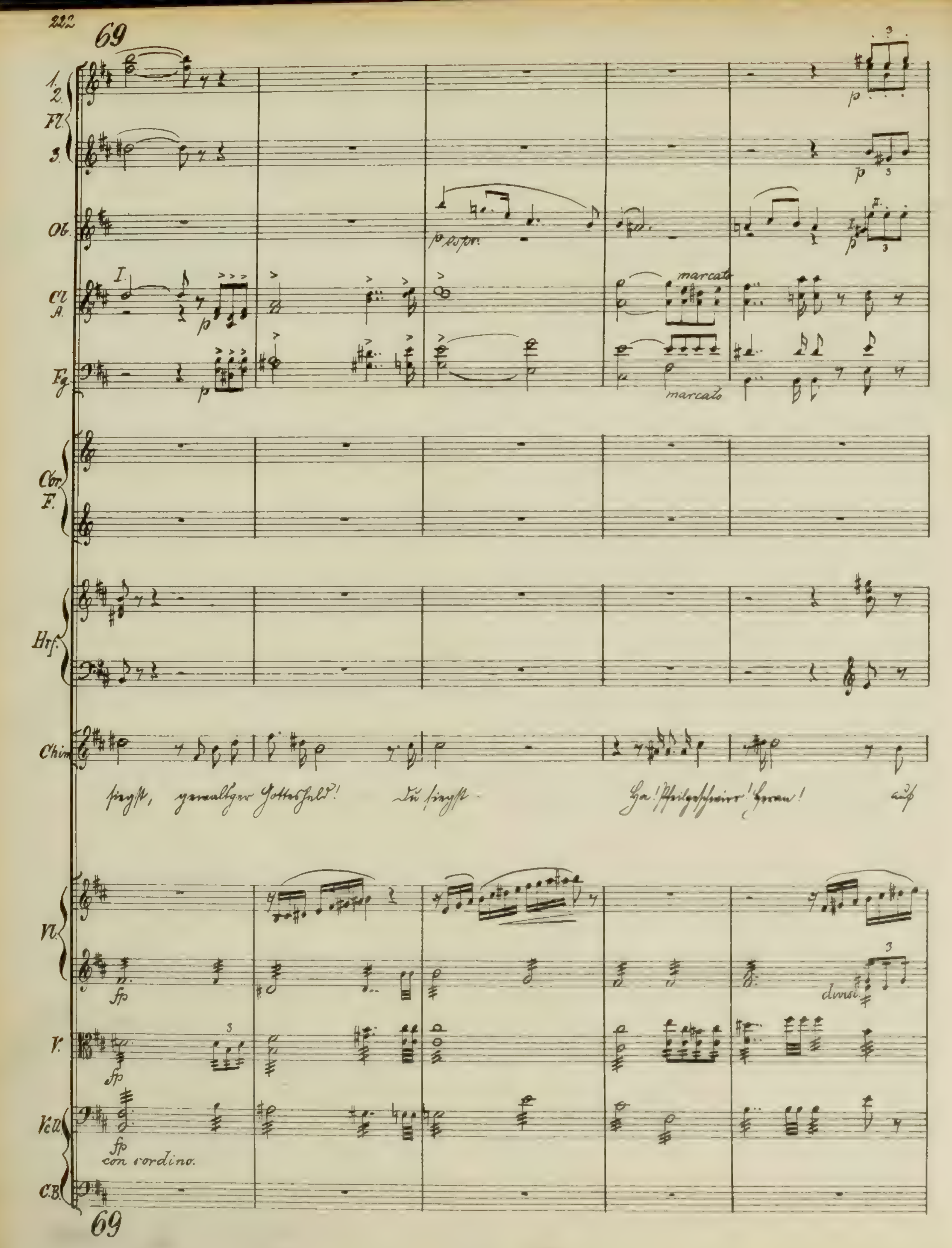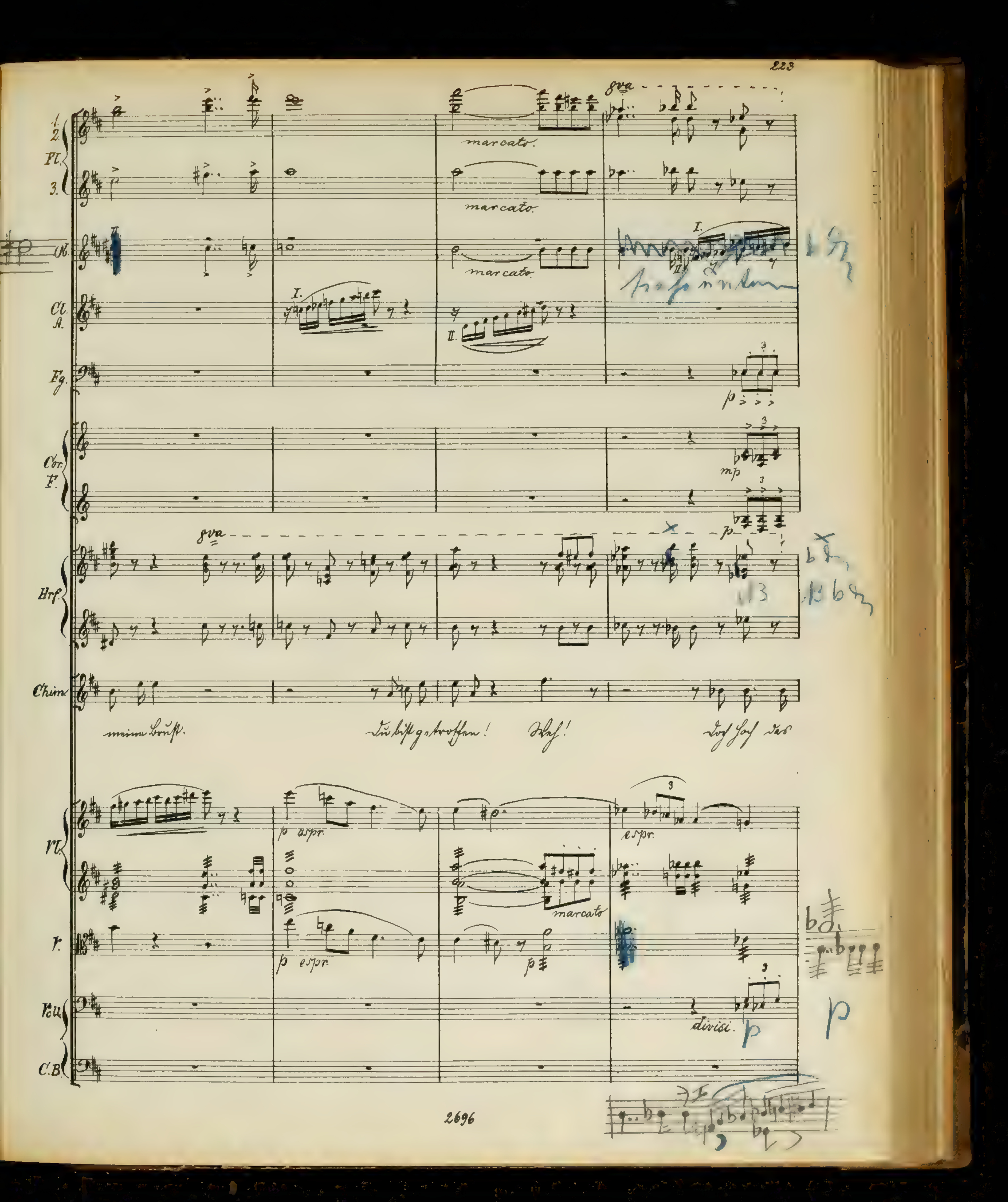


68 Allegro.
Fl.
Ob.
Cl. A.
Fg.
Cor. F.
Hrf.
Chim.
die Schlange mit dem tausendfältigen Haupt!
con sordino
con sordino
Vl.
V.
Vcll.
C.B.
68 Allegro.
2696


Fl.
Ob.
Cl. A.
Fg.
Cor. F.
Hrf.
Vl.
con sordino
V.
Vcll.
C.B.

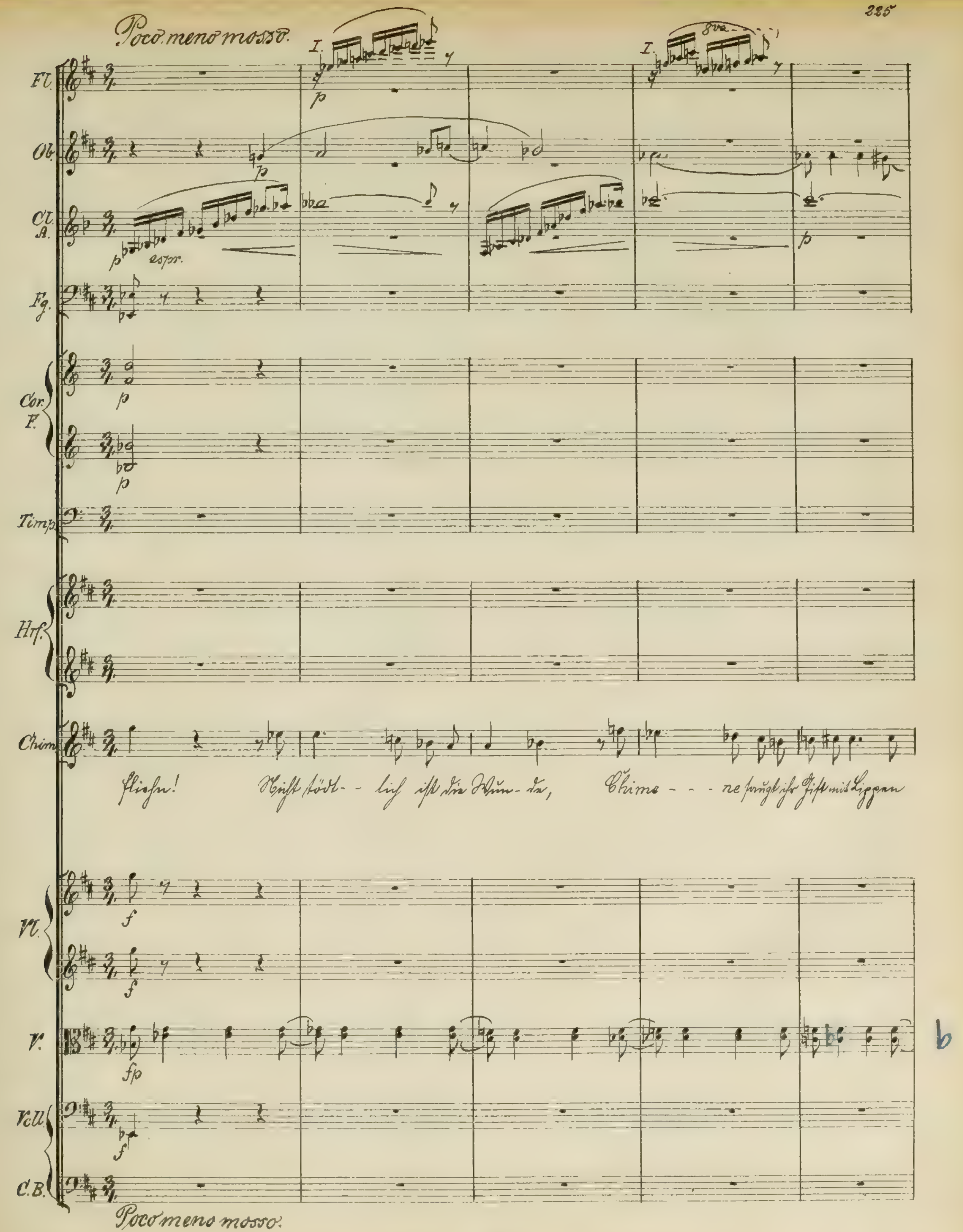

1.
2.
Fl.
3
Ob.
Cl.
A.
Fg.
Cor.
F.
Hrf.
Chim.
Vl.
V.
Vcll.
C.B.


1.
2.
Fl.
3.
Ob.
I.
Cl. A.
mf
Fg.
Cor. F.
Hrf.
Chim.
Vl.
V.
V.cll.
C.B.

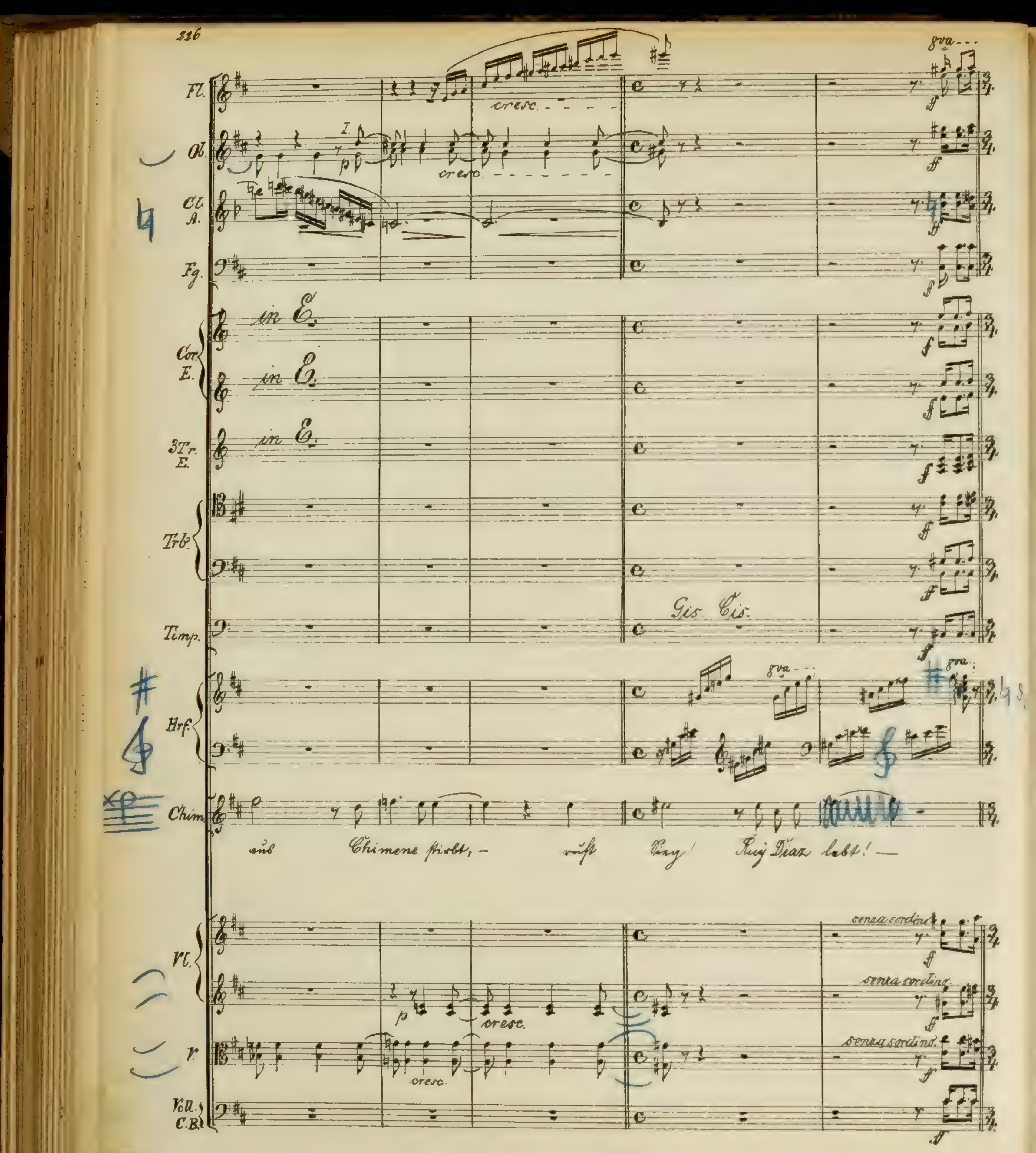

69
1. 2. Fl. 3.
Ob.
p espr.
Cl. A.
marcato
Fg.
marcato
Cor. F.
Hrf.
Chim.
Vl.
fp
divisi
V.
fp
Vcll.
fp
con sordino.
C.B.
69

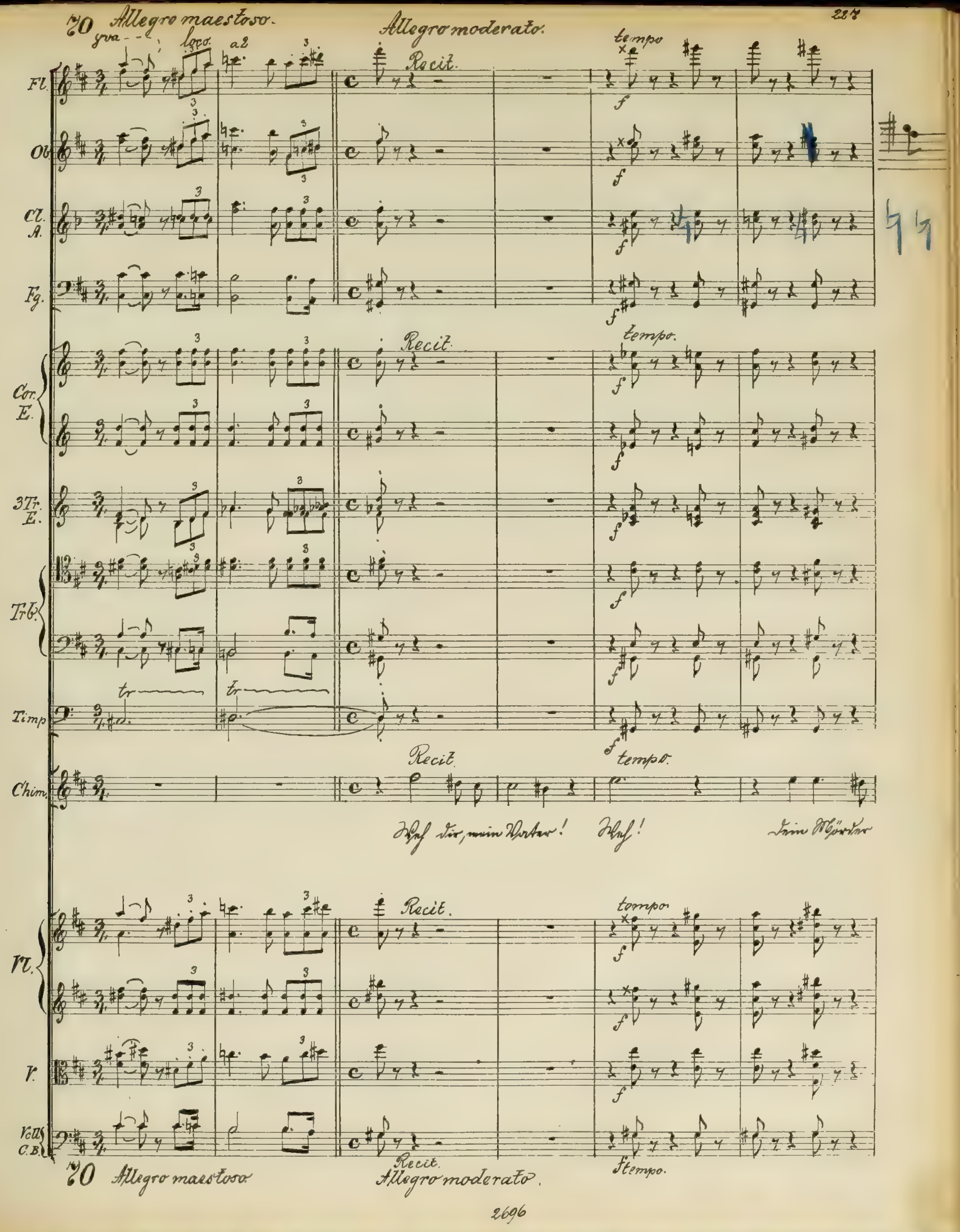

8va
Fl.
marcato
Ob.
Cl. A.
Fg.
Cor. F.
Hrf.
Chim
Vl.
p espr.
espr.
marcato
Vcll.
divisi.
C.B.
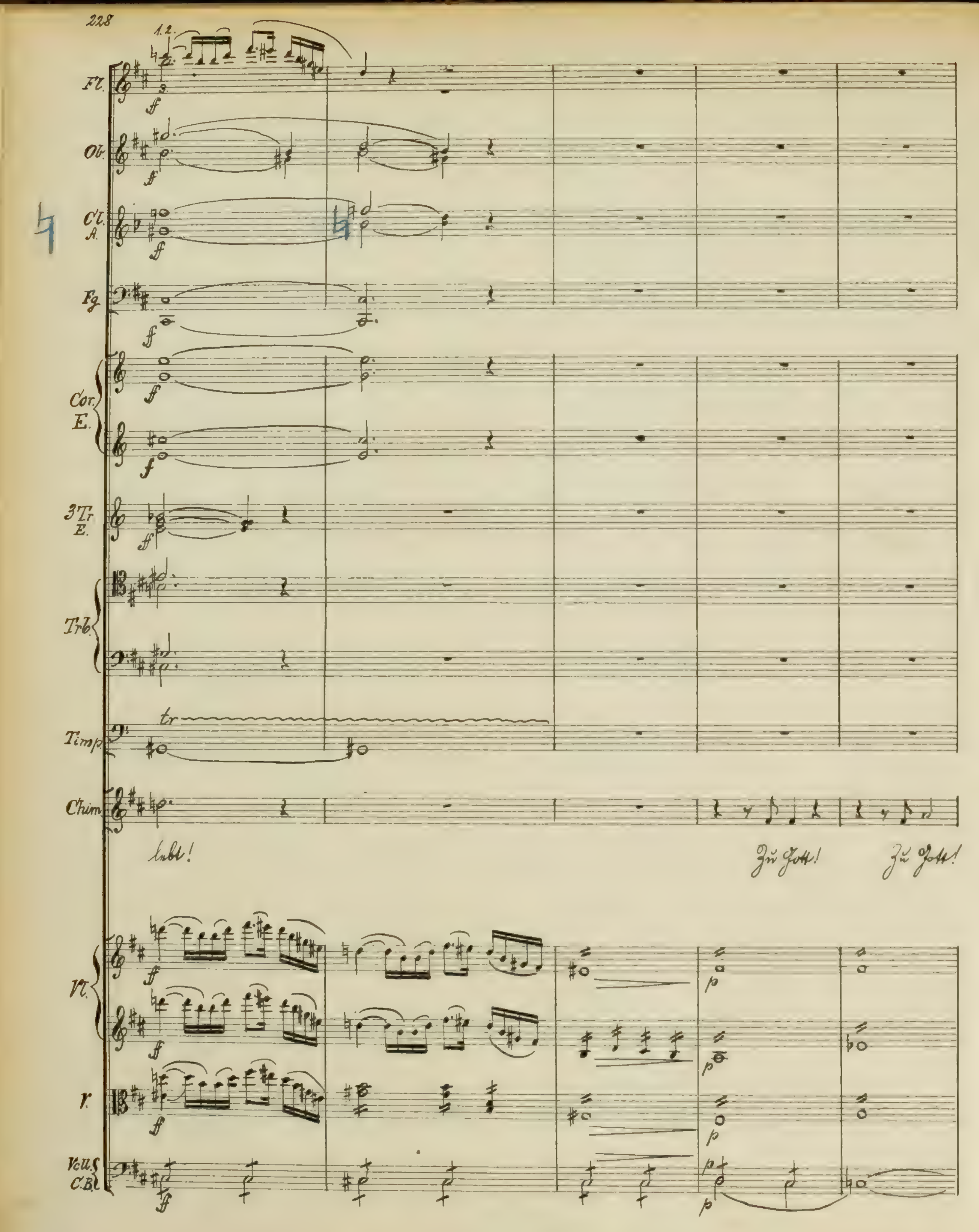
Fl.
Ob.
Cl. A.
Fg.
cresc.
Cor. F.
cresc.
cresc.
Timp.
Hrf.
Chim.
Banner!
Die Fan - - de
Vl.
p cresc.
staccato
p cresc.
staccato
V.
cresc.
Vcll.
cresc.
C.B.

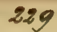


Poco meno mosso.
Fl.
Ob.
Cl. A.
Fg.
Cor. F.
Timp.
Hrf.
Chim.
fliehn! Nicht tödt- lich ist die Wun- de,
Vl.
V.
Vcll.
C.B.
Poco meno mosso.


Fl.
Ob.
Cl. A.
Fg.
Cor. E.
in E.
3 Tr. E.
Trb.
Timp.
Gis Cis
Hrf.
Chim.
Vl.
V.
Vcll. C.B.
cresc.
8va
senza sordino
Chimene stirbt, —
Ruy Diaz lebt! —


70 Allegro maestoso.
8va loco a2
Allegro moderato.
Recit.
tempo
Fl.
Ob.
Cl. A.
Fg.
Cor. E.
3 Tr. E.
Trb.
Timp.
tr
Chim.
Weh dir, mein Vater! Weh! Dein Mörder
Vl.
V.
Vcll. C.B.
70 Allegro maestoso
Recit. Allegro moderato.
tempo.


Fl.
Ob.
Cl. A.
Fg.
Cor. E.
3 Tr. E.
Trb.
Timp.
Chim.
lebt!
Zu Gott!
Zu Gott!
Vl.
Vcll. C.Bi.



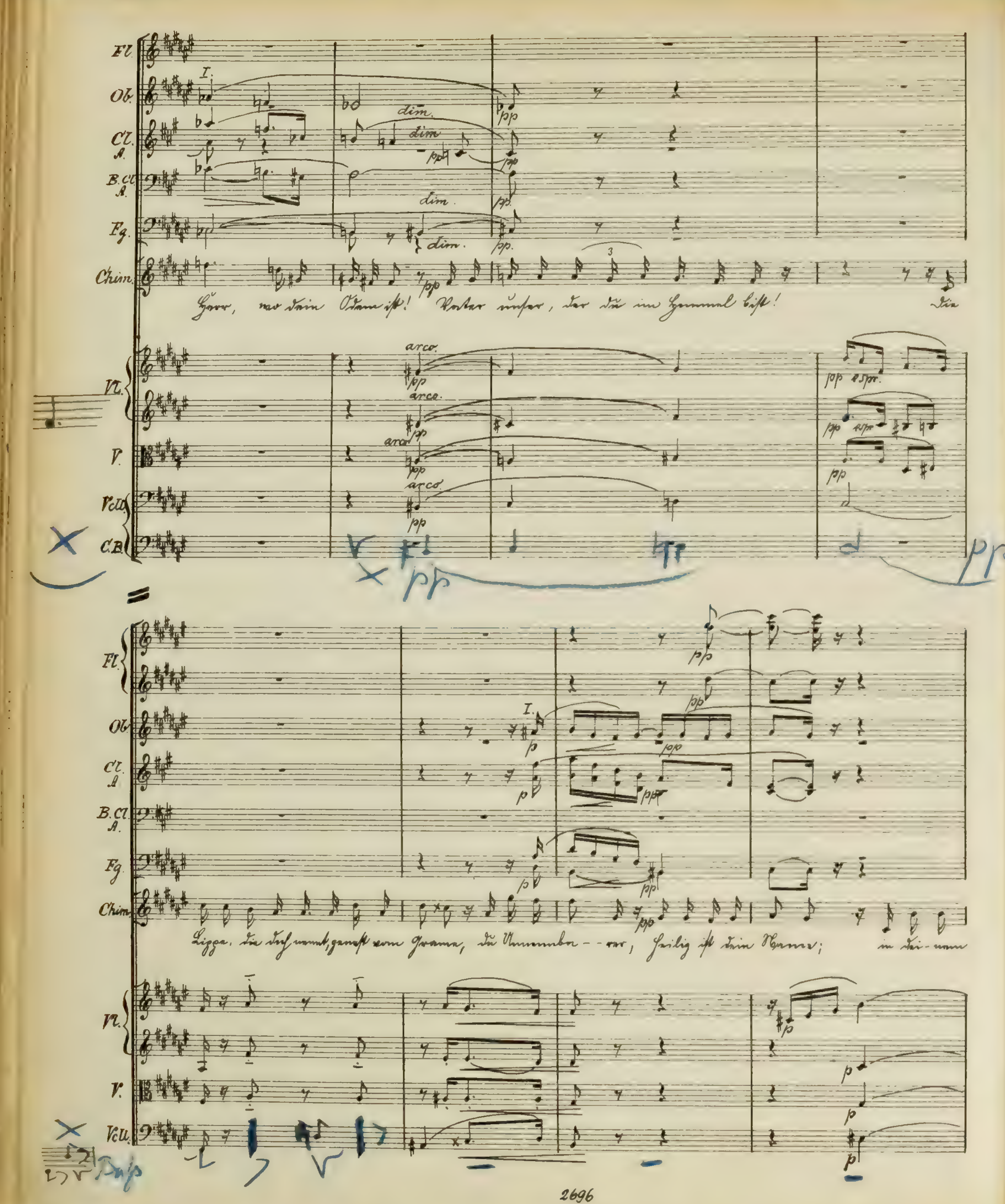
Chim. Gebet — nur rettet mich! (Chimene sinkt auf einen Betstuhl, [illegible])

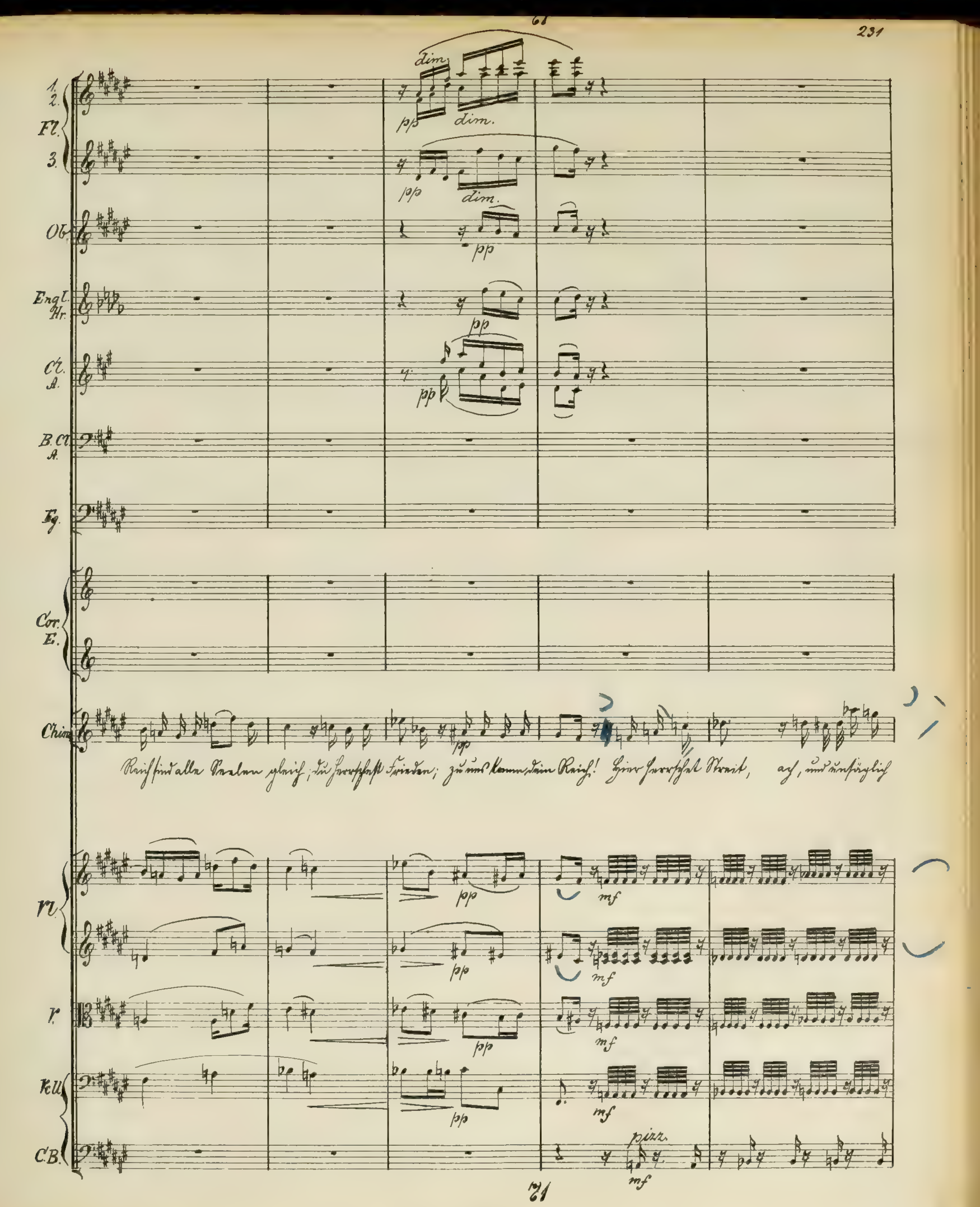
Vl. pizz. p
V. pizz. p
V.cll. pizz. p
C.B. pizz. p

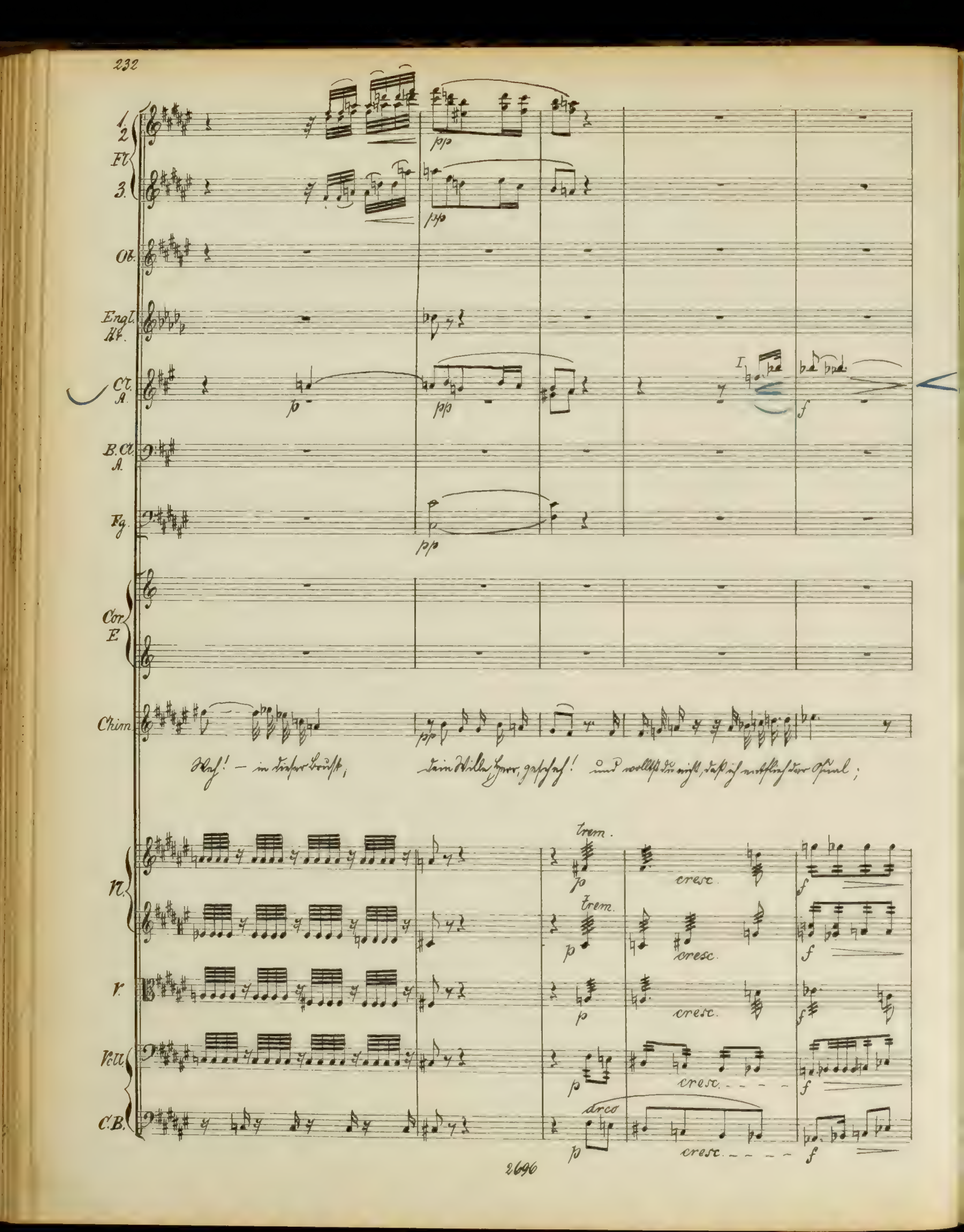
Andante sostenuto.

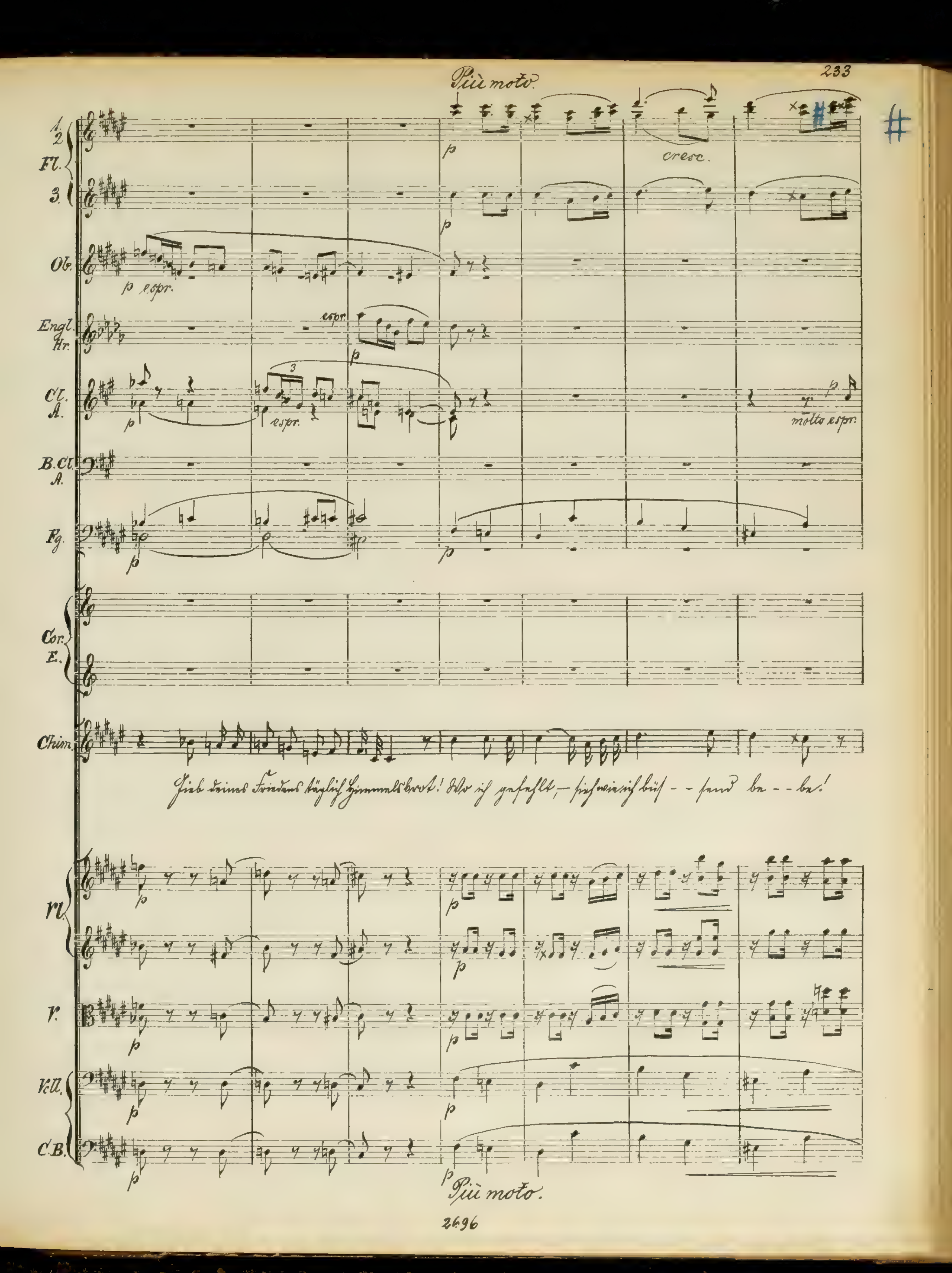
1. 2. Fl. espr. p
3. Fl. p
Ob. p espr.
Engl. Hr. Engl. Horn p
Cl. A. in A. espr.
B. Cl. A. in A. p
Fg. p
Chim. O welch ein Heil!
Vl.
V.
V.cll.

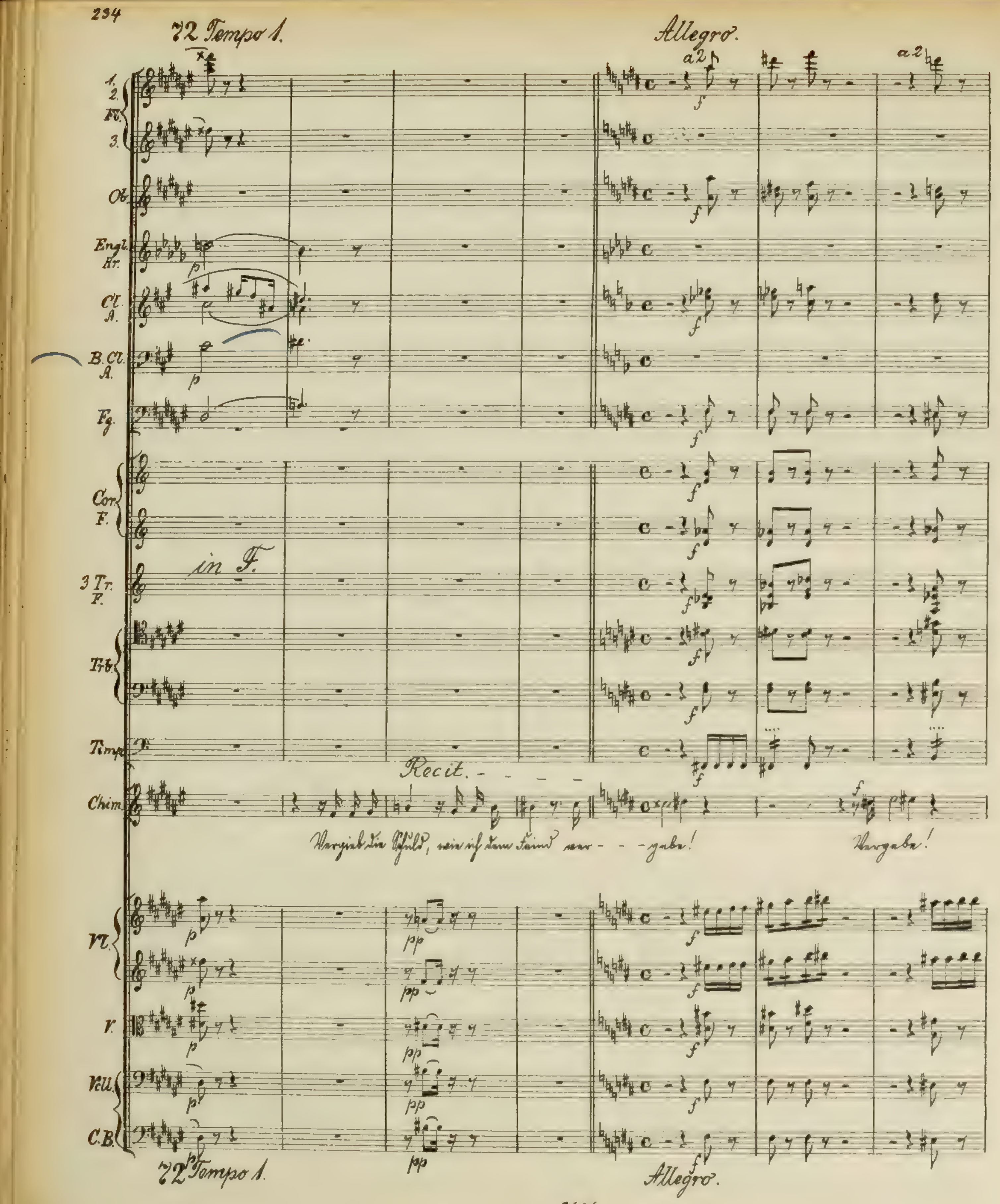
Andante sostenuto.
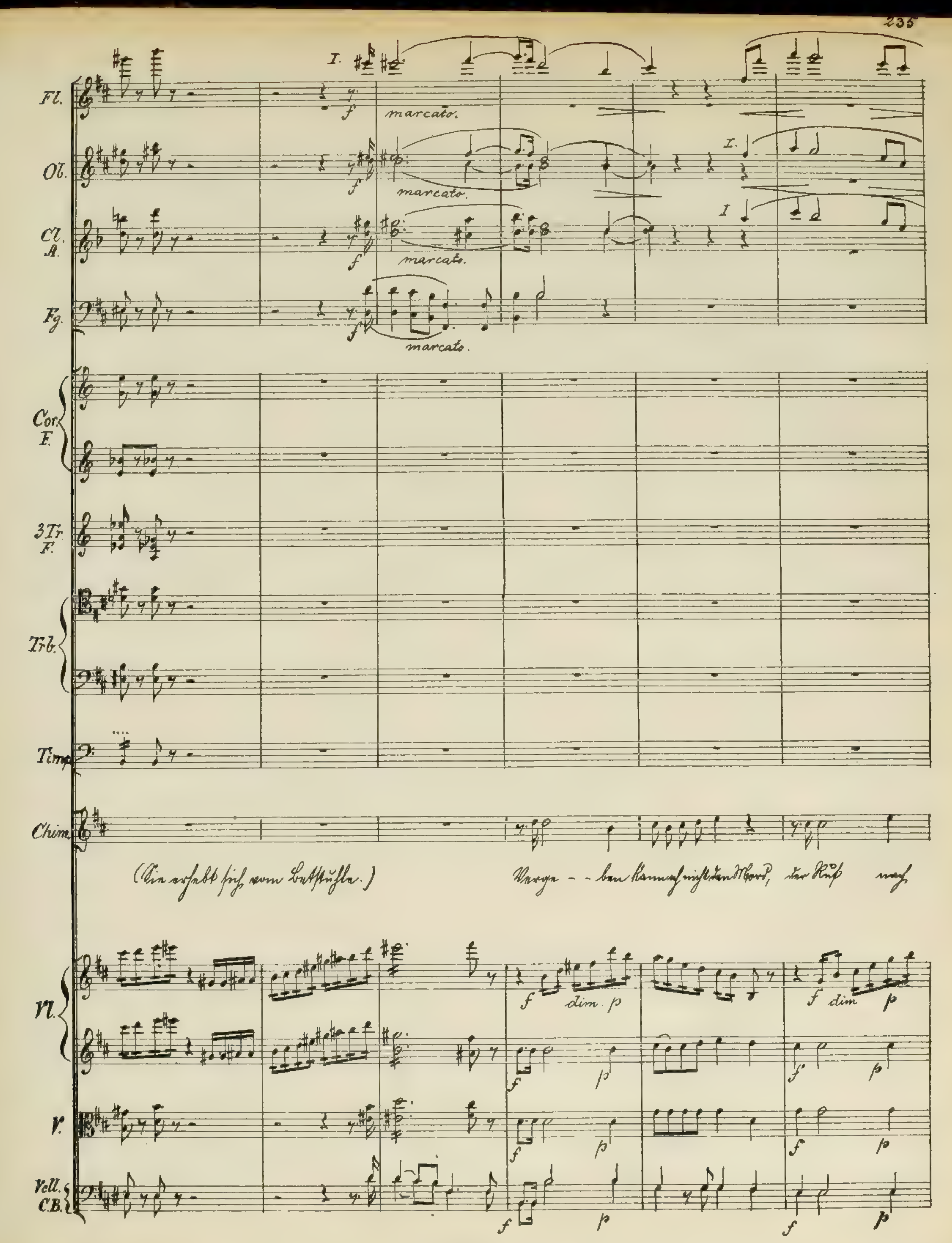

Fl.
Ob.
Cl. A.
B. Cl. A.
Fg.
Chim.
Herr, wo dein Name ist! Vater unser, der du im Himmel bist!
Vl.
V.
Vcll.
C.B.
dim.
pp
arco
Fl.
Ob.
Cl. A.
B. Cl. A.
Fg.
Chim.
Vl.
V.
Vcll.

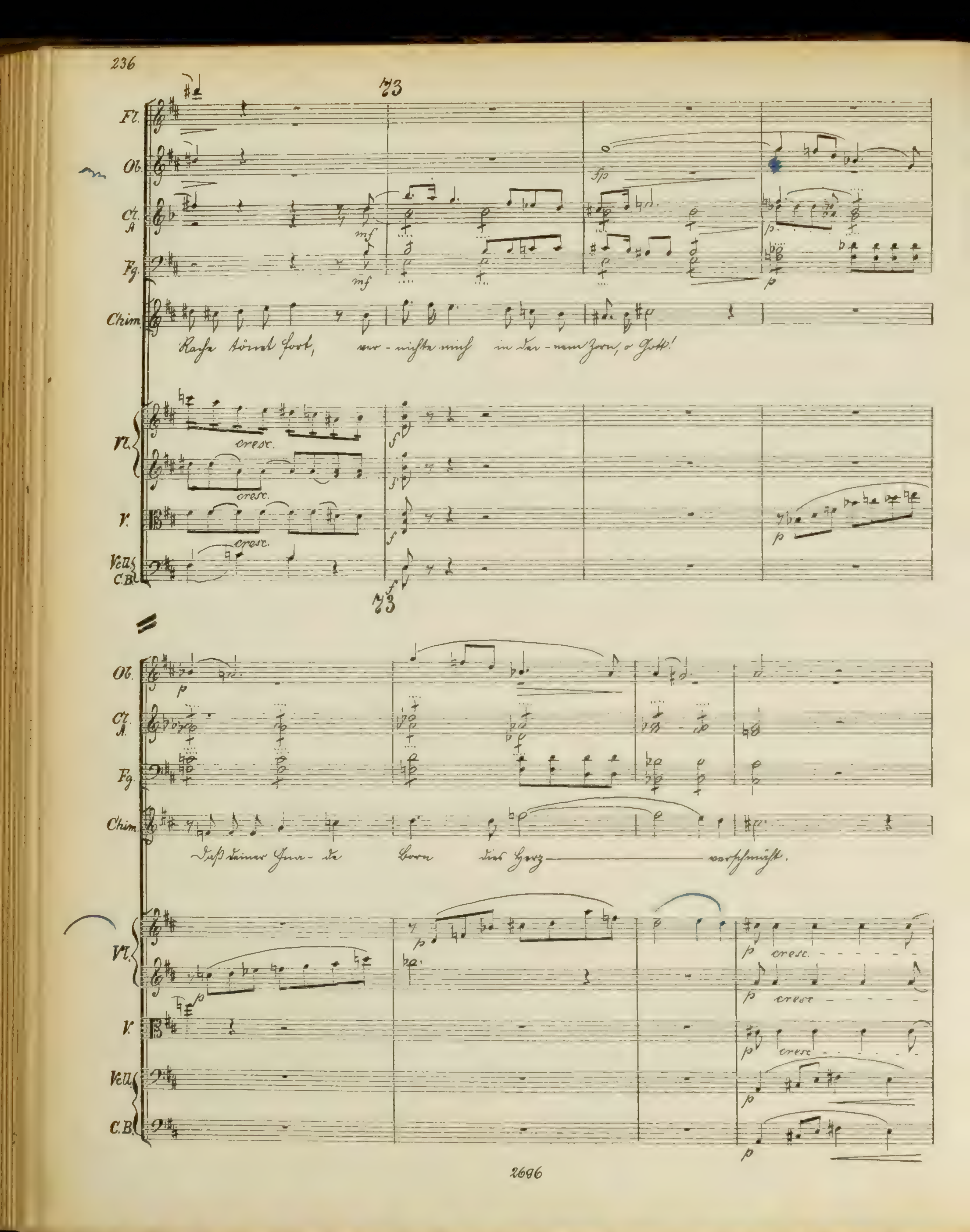

68
1.
2.
Fl.
3.
Ob.
Engl. Hr.
Cl. A.
B. Cl. A.
Fg.
Cor. E.
Chin.
Reich sind alle Seelen gleich, da herrschet Frieden; zu uns komme dein Reich! Hier herrschet Streit, ach, und unsäglich
Vl.
Vl.
Kell.
C.B.
dim.
pp
mf
pizz.
71

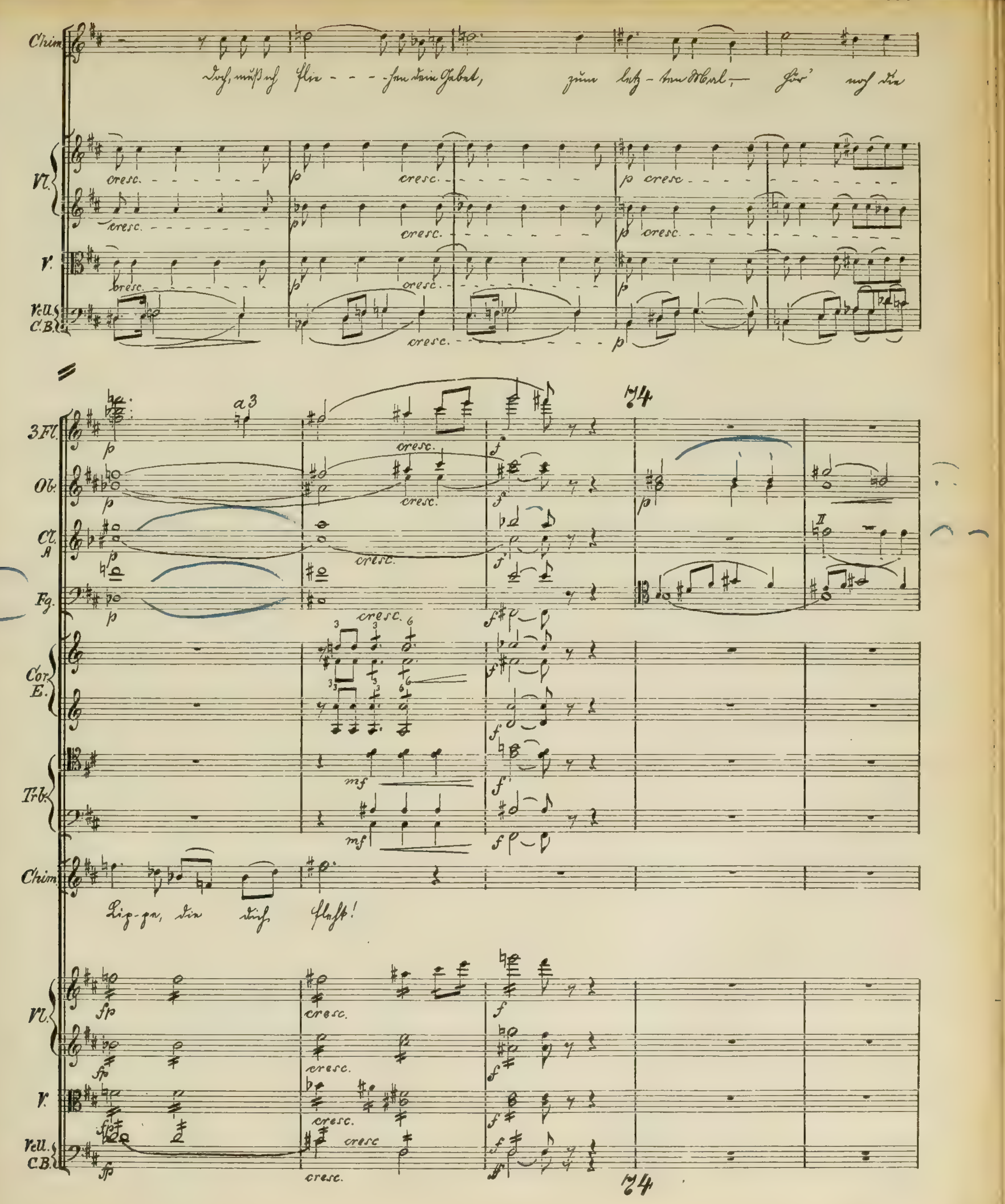

1. 2. Fl.
3.
Ob.
Engl. Hr.
Cl. A.
B. Cl. A.
Fg.
Cor. E
Chim.
Vl.
V.
Vcll.
C.B.
pp
p
f
I
trem.
cresc.
arco

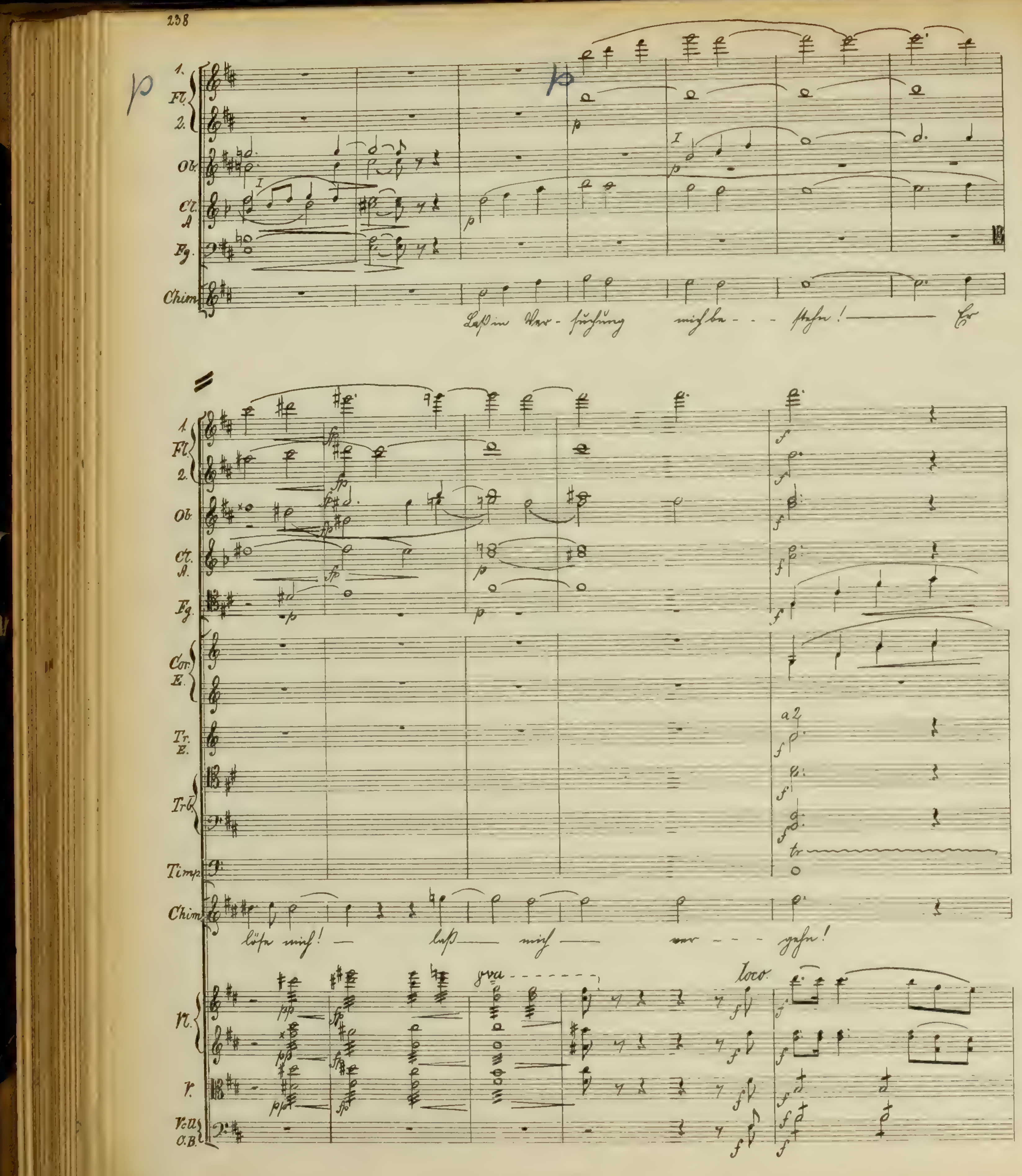

Più moto.
Fl.
Ob.
p espr.
Engl. Hr.
espr.
Cl. A.
espr.
molto espr.
cresc.
B.Cl. A.
Fg.
Cor. E.
Chim.
Vl.
V.
Vcll.
C.B.
Più moto.

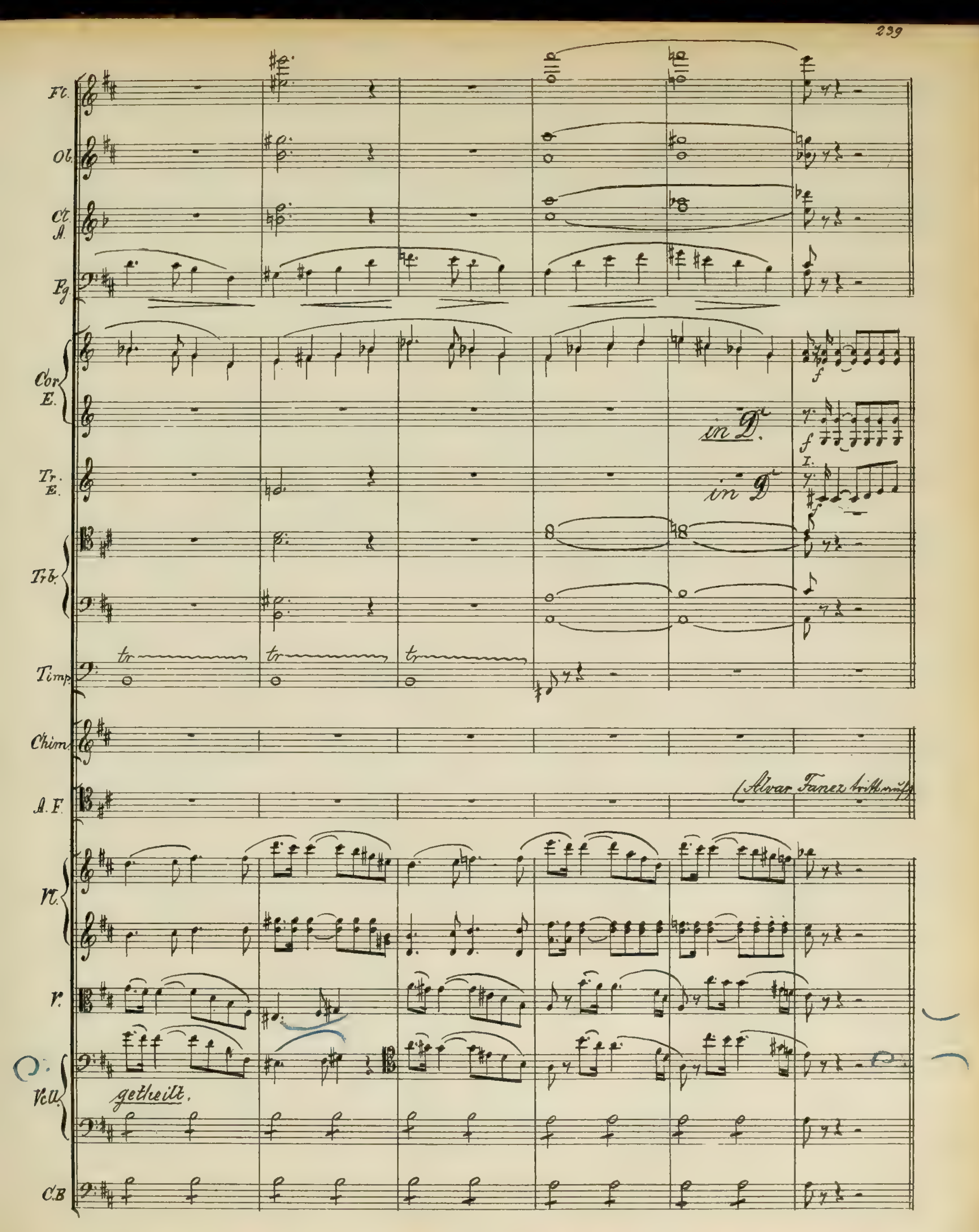

72 Tempo 1.
Allegro.
a2
1. 2. Fl.
3.
Ob.
Engl. Hr.
Cl. A.
B. Cl. A.
Fg.
Cor. F.
in F.
3 Tr. F.
Trb.
Timp.
Recit.
Chim.
Vergieb die Schuld, wie ich dem Feind ver- - -gabe!
Vergabe!
Vl.
V.
Vcll.
C.B.
72 Tempo 1.
Allegro.

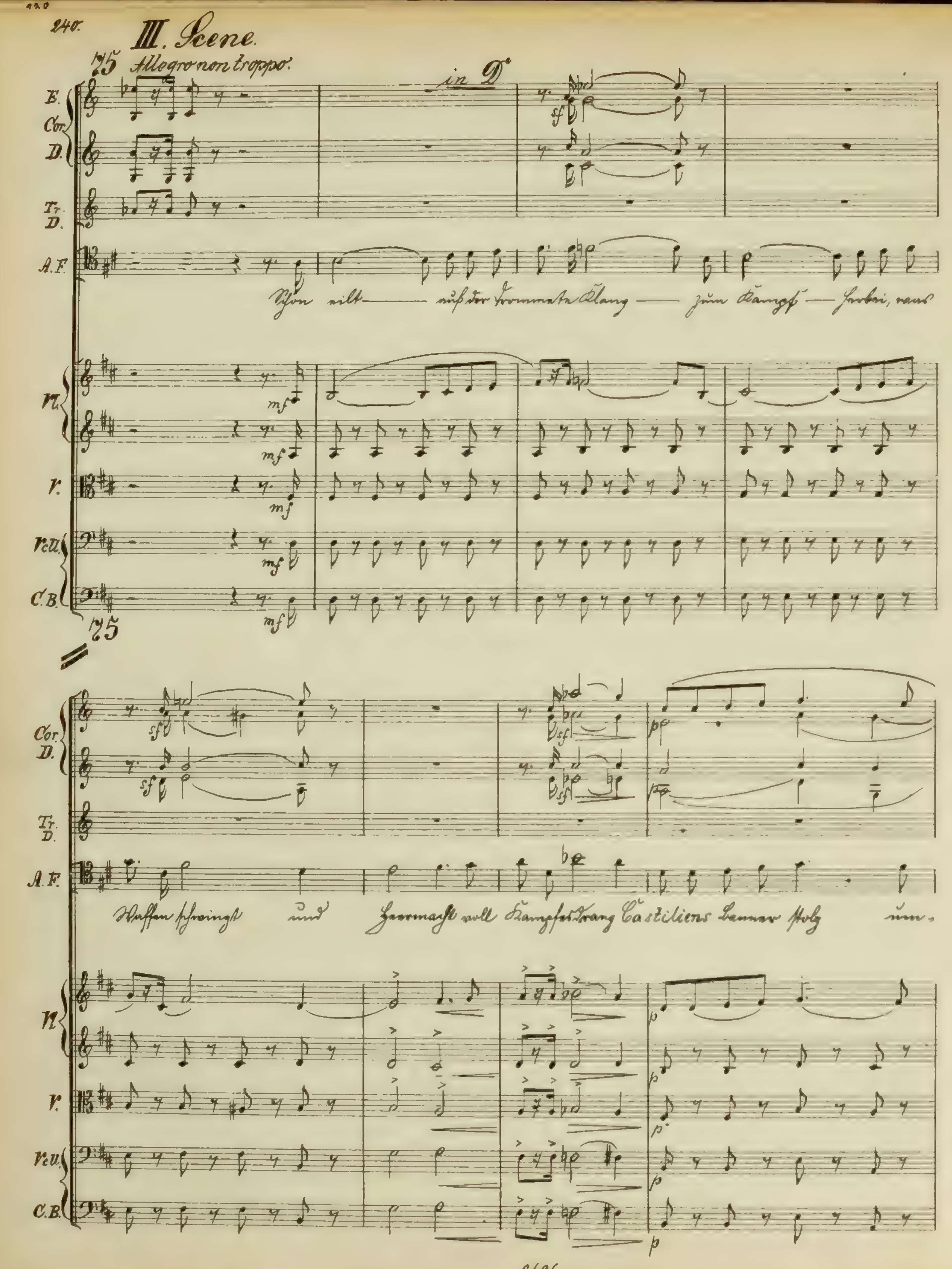

Fl.
Ob.
Cl. A.
Fg.
Cor. F.
3 Tr. F.
Trb.
Timp.
Chim.
Vl.
V.
Vcll. CB.
marcato.
(Sie erhebt sich vom Betstuhle.)
dim.
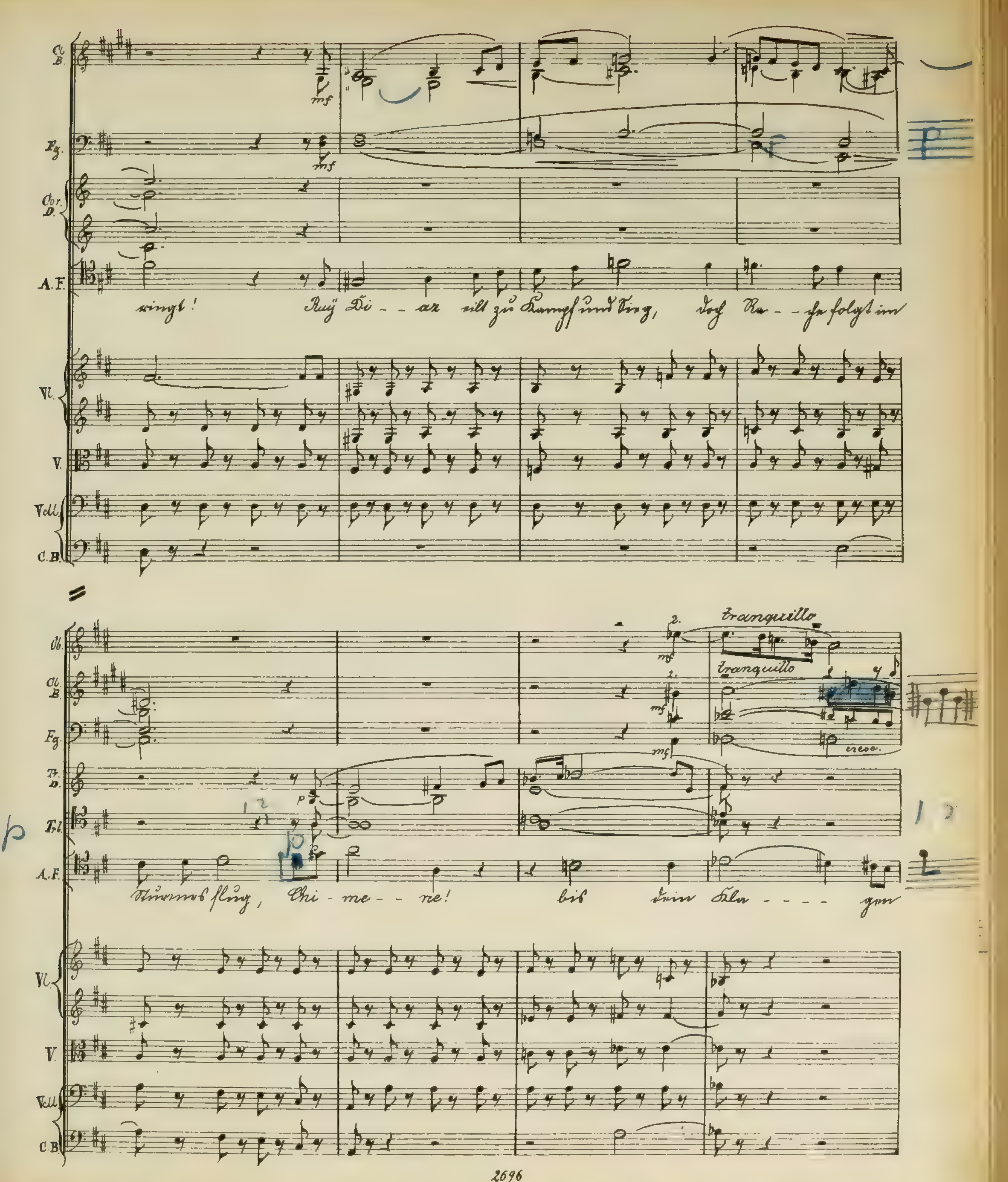

73
Fl.
Ob.
Cl. A
Fg.
Chim.
Rasch stürzt fort, ver-nichte mich in dei-nem Zorn, o Gott!
Vl.
V.
Vcll. C.B.
cresc.
73
Ob.
Cl. A
Fg.
Chim.
Daß seiner Sün-de Born dies Herz — verschmäht.
Vl.
V.
Vcll.
C.B.
cresc.

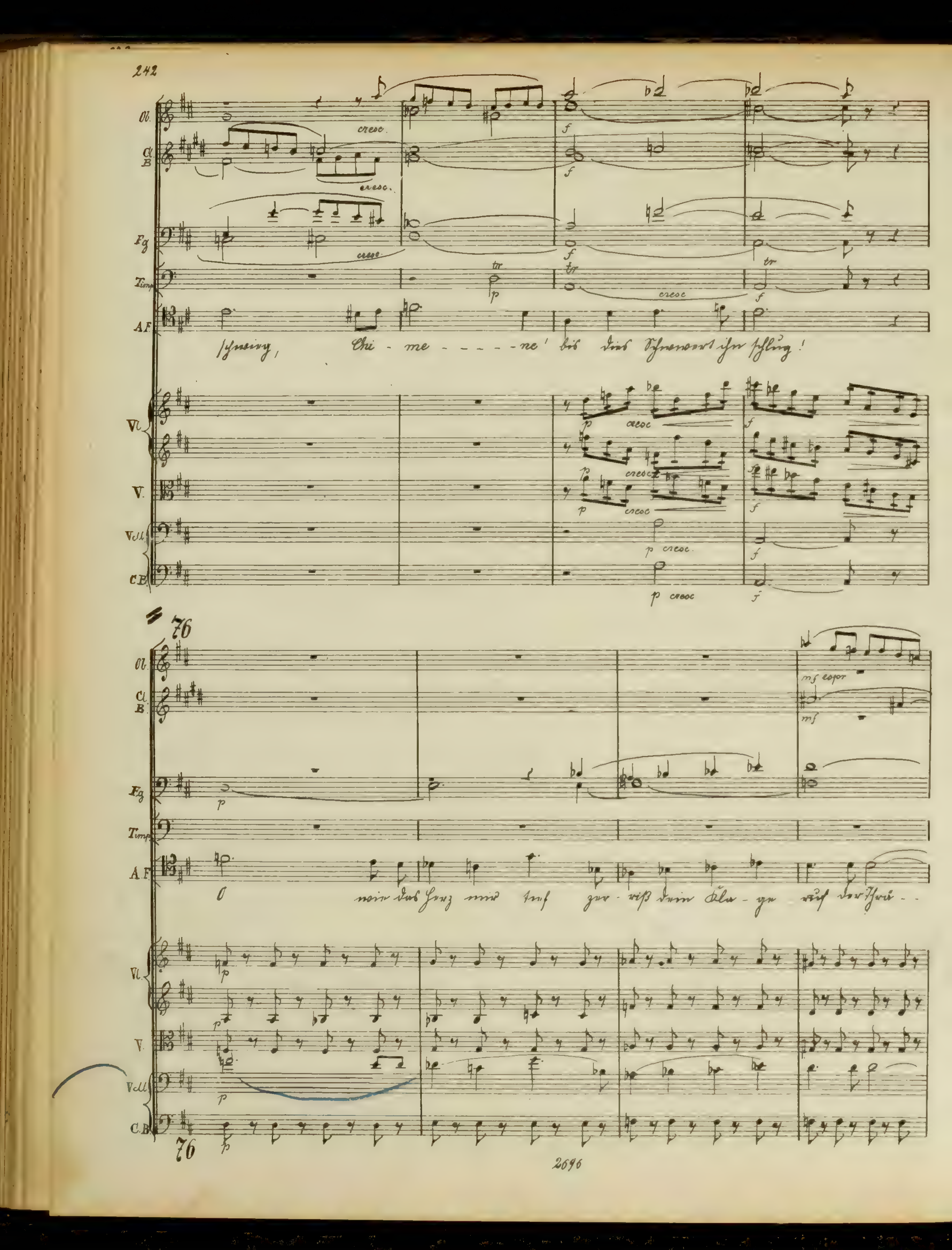

Chim.
Vl.
V.
Vcll.
C.B.
3 Fl.
Ob.
Cl. A
Fg.
Cor. E.
Trb.
a 3
74
cresc.
p
f
mf
fp

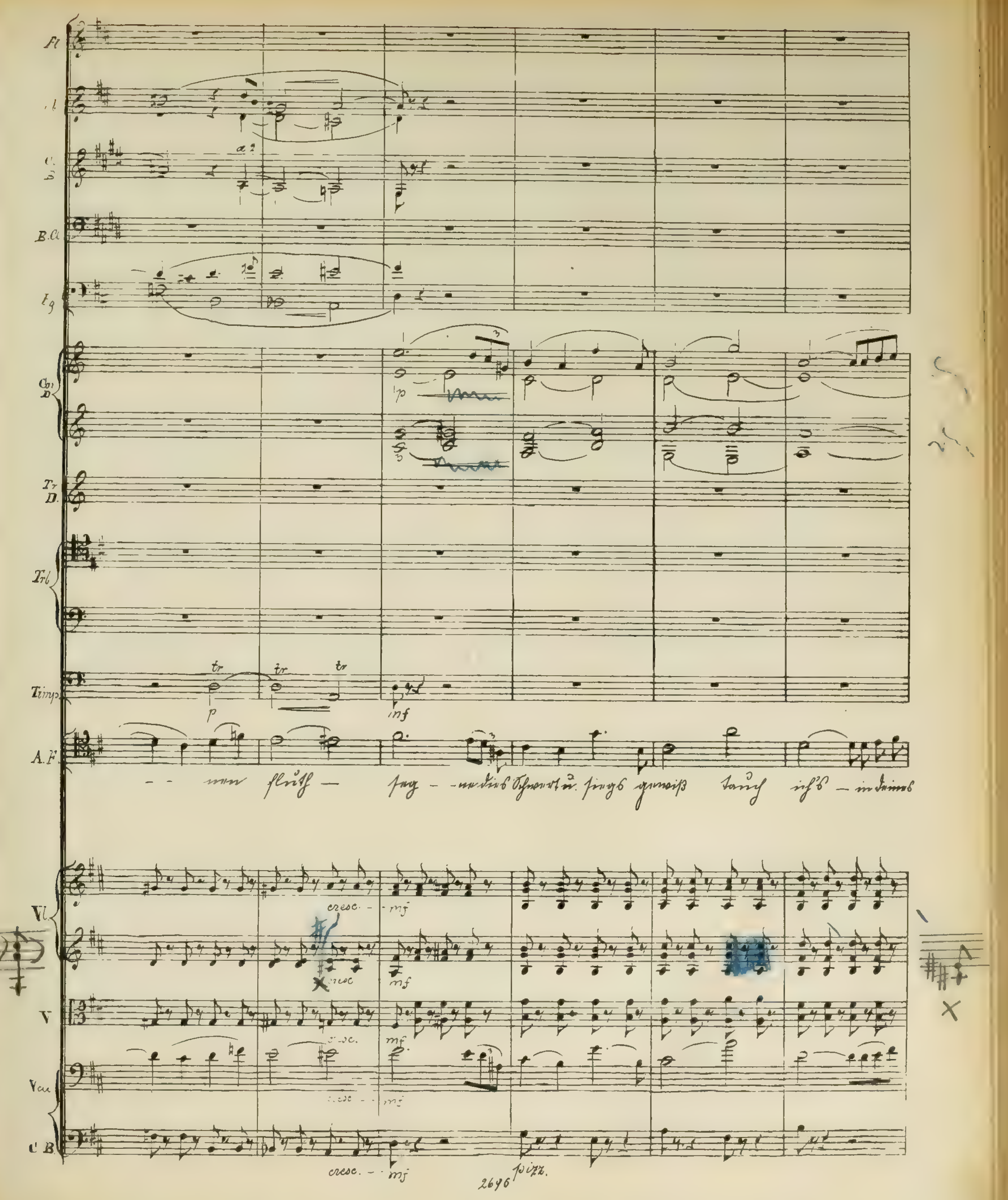

1. Fl. 2.
Ob.
Cl. A
Fg.
Chim.
Cor. E.
Tr. E.
Trb.
Timp.
Vl.
V.
V.cll. C.B.
8va
loco
a2

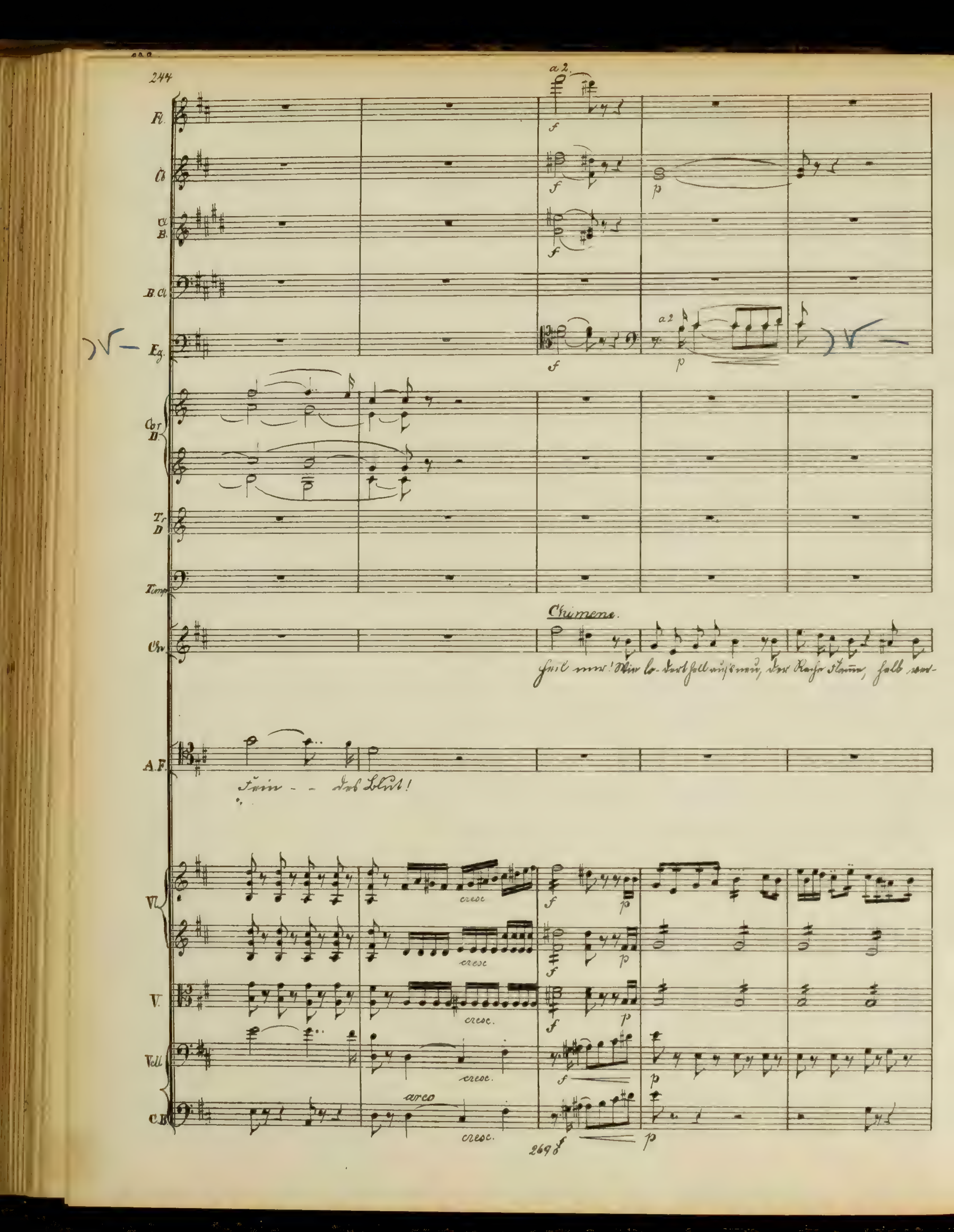

Fl.
Ob.
Cl. A.
Fg.
Cor. E.
in D.
f
Tr. E.
I.
in D
Trb.
Timp.
Chim.
A. F.
(Alvar Fanez tritt auf)
Vl.
V.
Vcll.
getheilt.
C.B

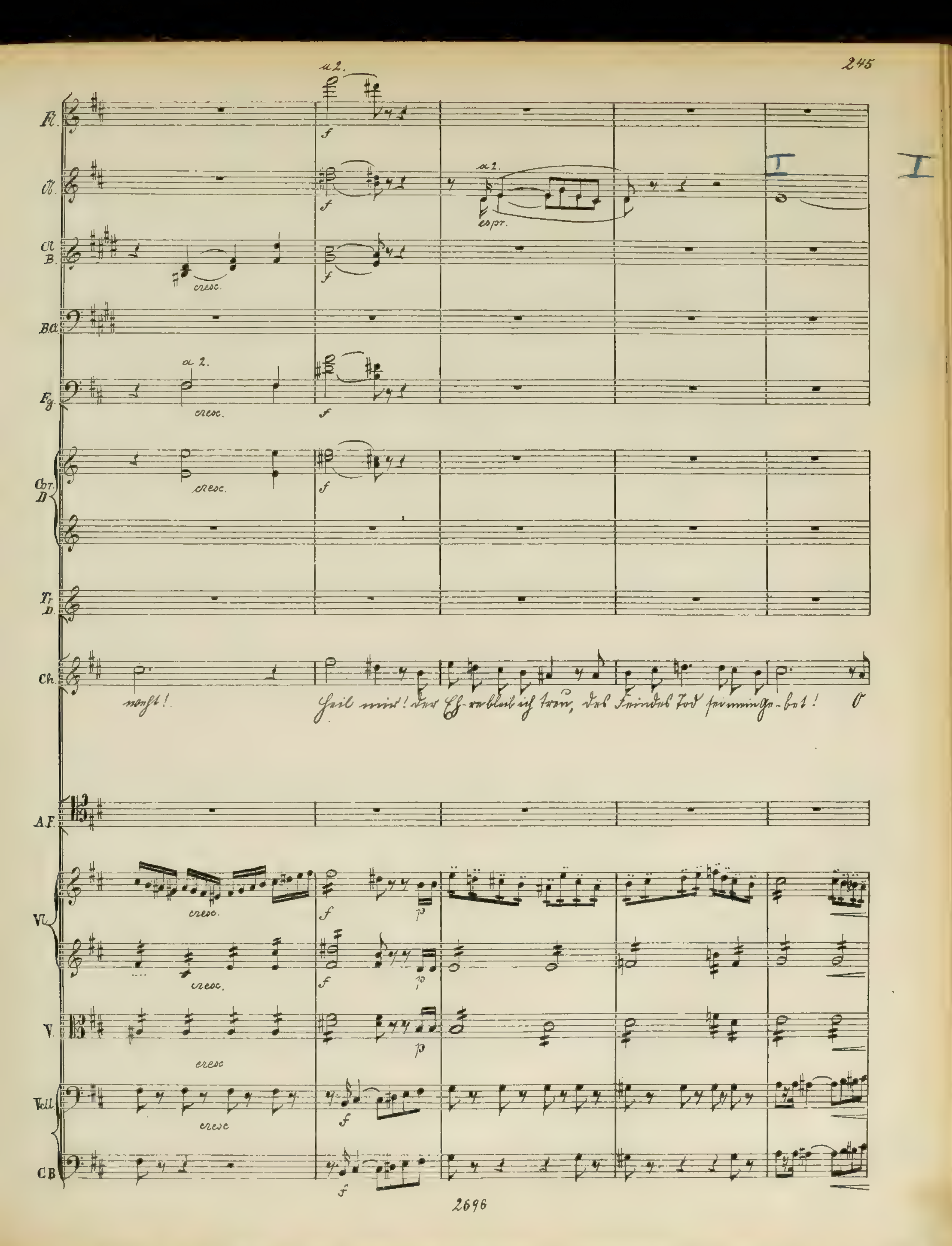

240.
III. Scene.
75 Allegro non troppo.
in D
E. Cor. D.
Tr. D.
A. F.
Schon eilt — auf der Trommeln Klang — zum Kampf — herbei,
Vl.
V.
Vc.
C.B.
75
Cor. D.
Tr. D.
A. F.
Waffen schwingt und Heermacht voll Kampfesdrang Castiliens Banner stolz um-
Vl.
V.
Vc.
C.B.


Cl. B.
Fg.
Cor. D.
A.F.
Vl.
V.
Vcll.
C.B.
Ob.
Tr. D.
tranquillo
tranquillo
cresc.
mf


Ob.
Cl. B
Fg
Timp
A.F.
Vl.
V.
Vcll
C.B.
cresc.
tr
mf espr
76


Fl
a 2
B.Cl
Tr
D.
Trb
Timp
tr
p
mf
A. F.
Vl.
V
Vcu
C B
cresc.
mf
pizz.
2696


a 2.
Fl.
Ob.
Cl. B.
B. Cl.
Fg.
Cor. D.
Tr. D.
Timp.
Chimene.
A. F.
Vl.
V.
Vell.
C. B.
arco
cresc.
f
p


Fl.
Cl.
Cl. B.
Bcl.
Fg.
Cor. D
Tr. D
Ch.
A F.
Vl.
V.
Vcll.
CB
a 2.
cresc.
espr.

Fl.

Ob. *espr.*

Cl. B.

Fg.

Cor. D.

Tr. D.

Trb.

Ch.

Tra - - - gen dei-nen Ra - - che-stahl, bring ihn zu-rück vom Blu - - te roth - -

A. F.

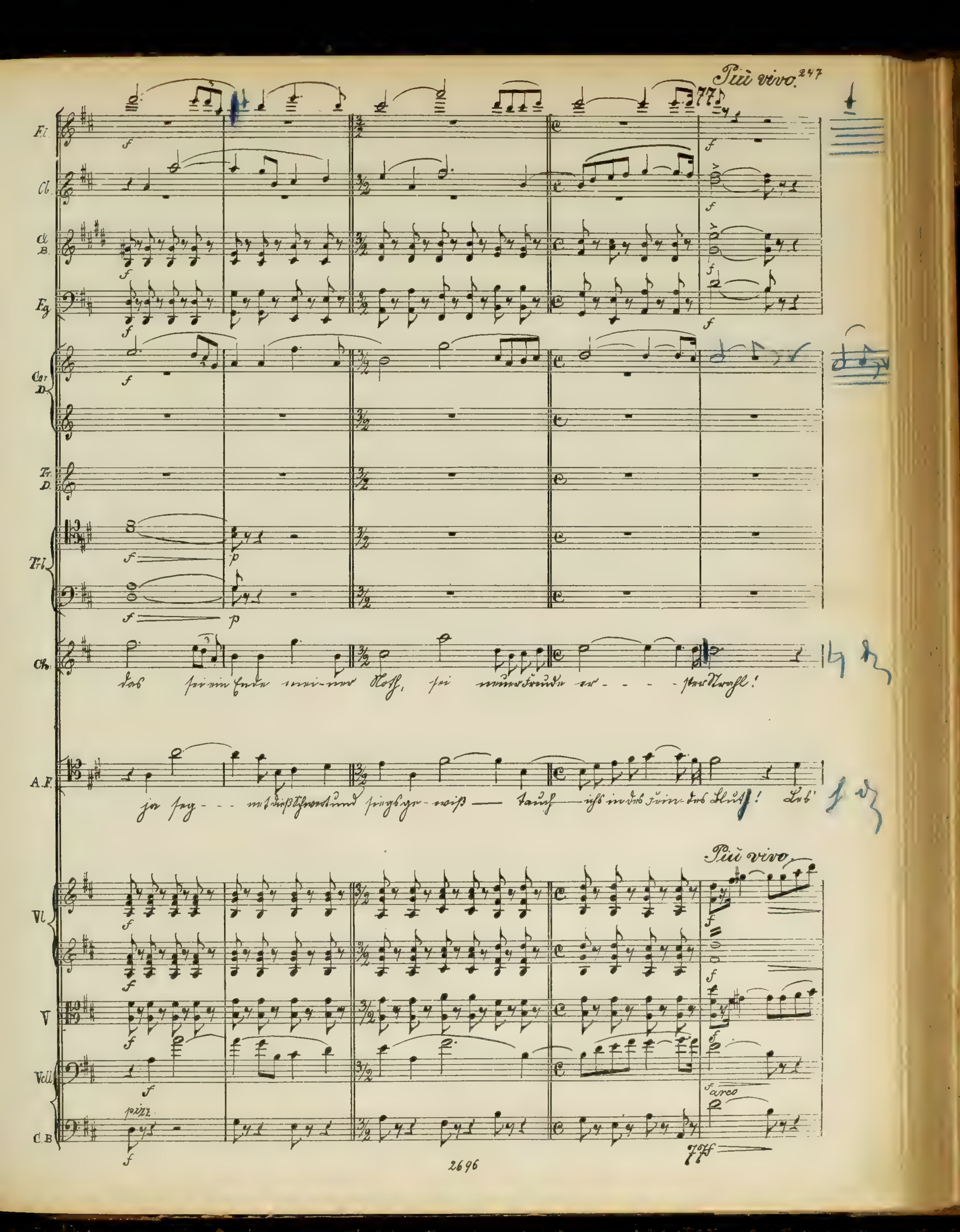
O ——— wie das Herz mir tief zer-riss dein Kla - - ge-ruf, der Thränen Fluth,

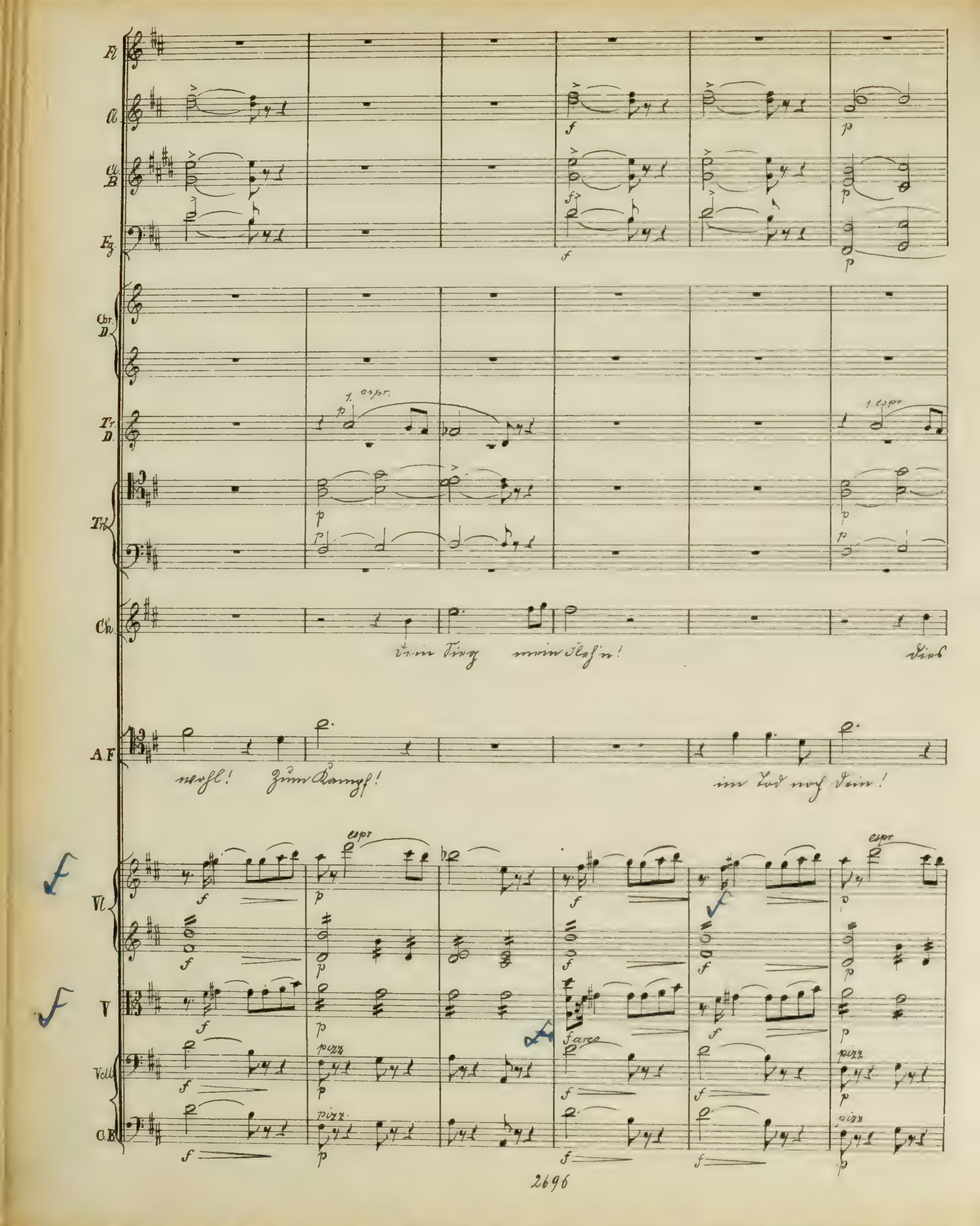
Vl.
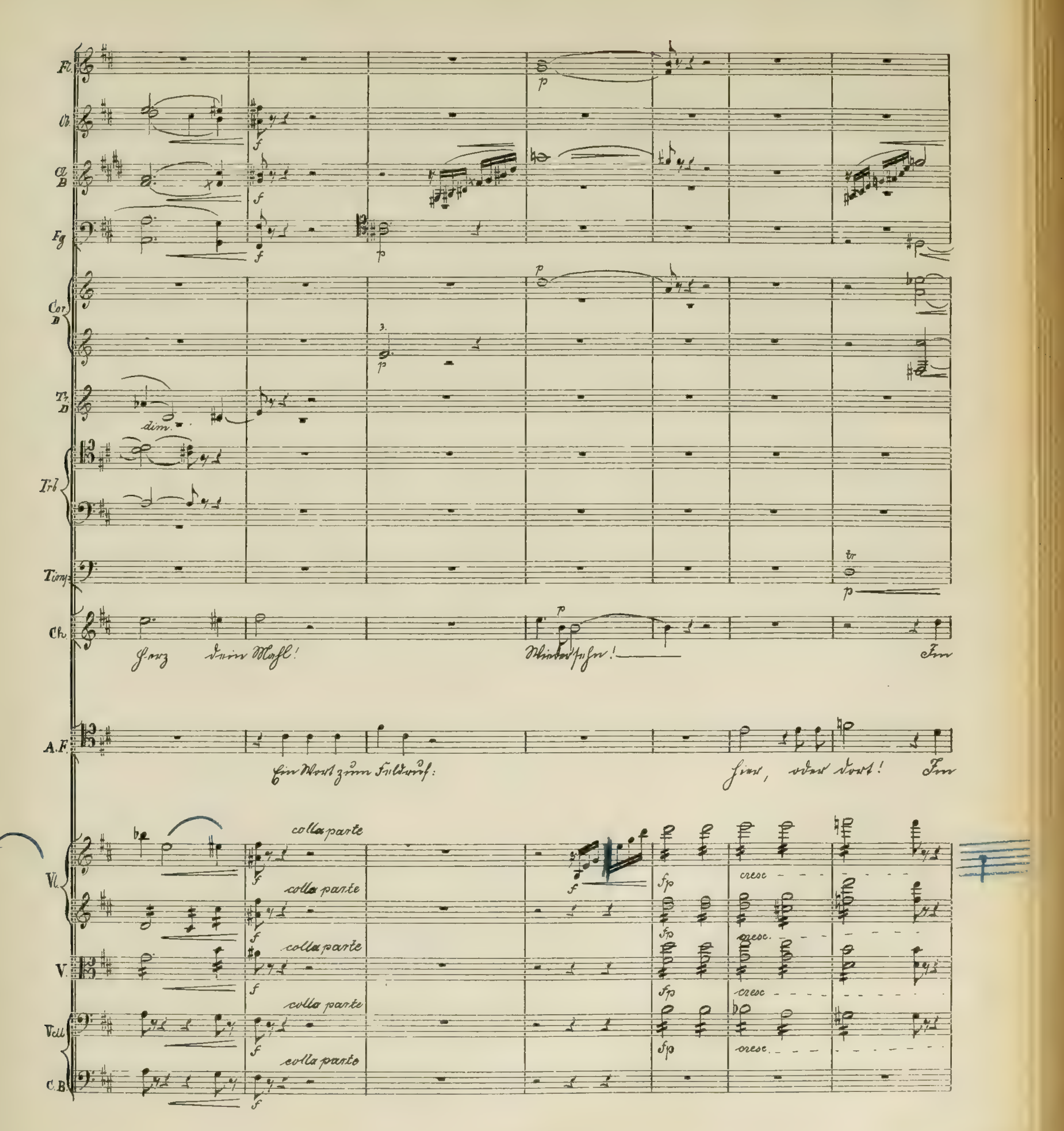
V

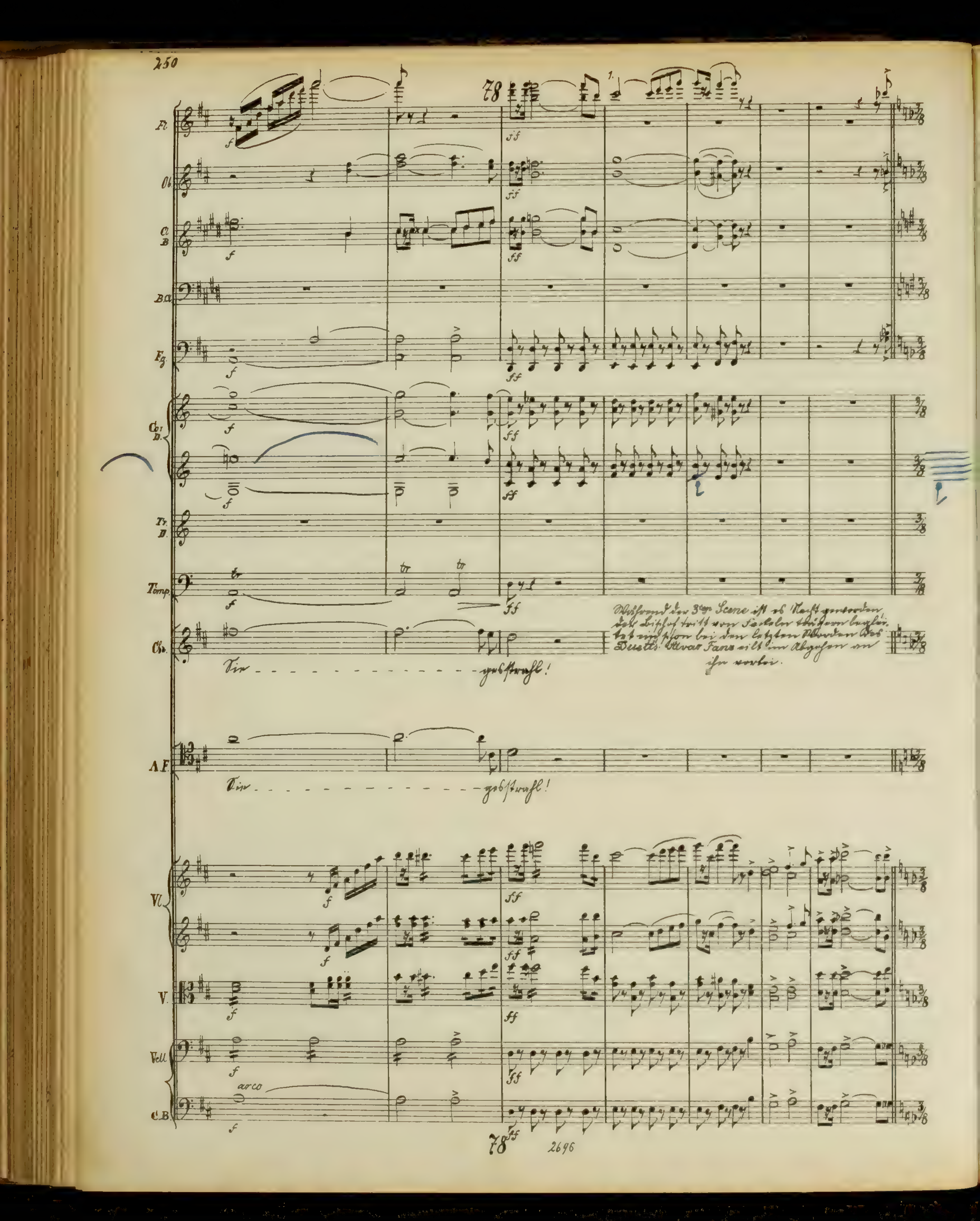
Vll

C B

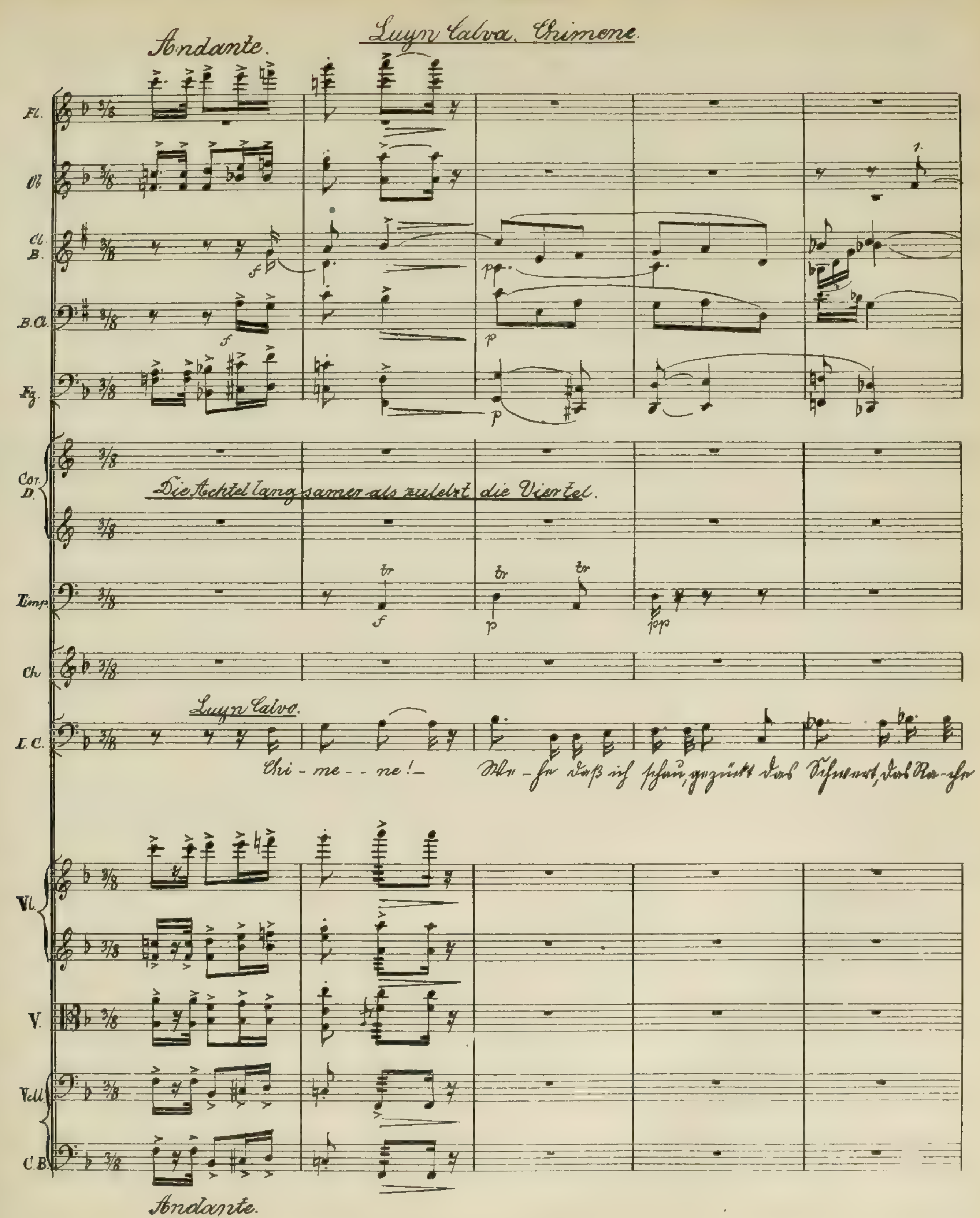

Più vivo.
247
Fl.
Cl.
Cl. B.
Fg.
Cor. D.
Tr. D.
Tl.
Ch.
A.F.
Più vivo.
Vl.
V.
Vcll.
pizz.
arco
C.B.
2696

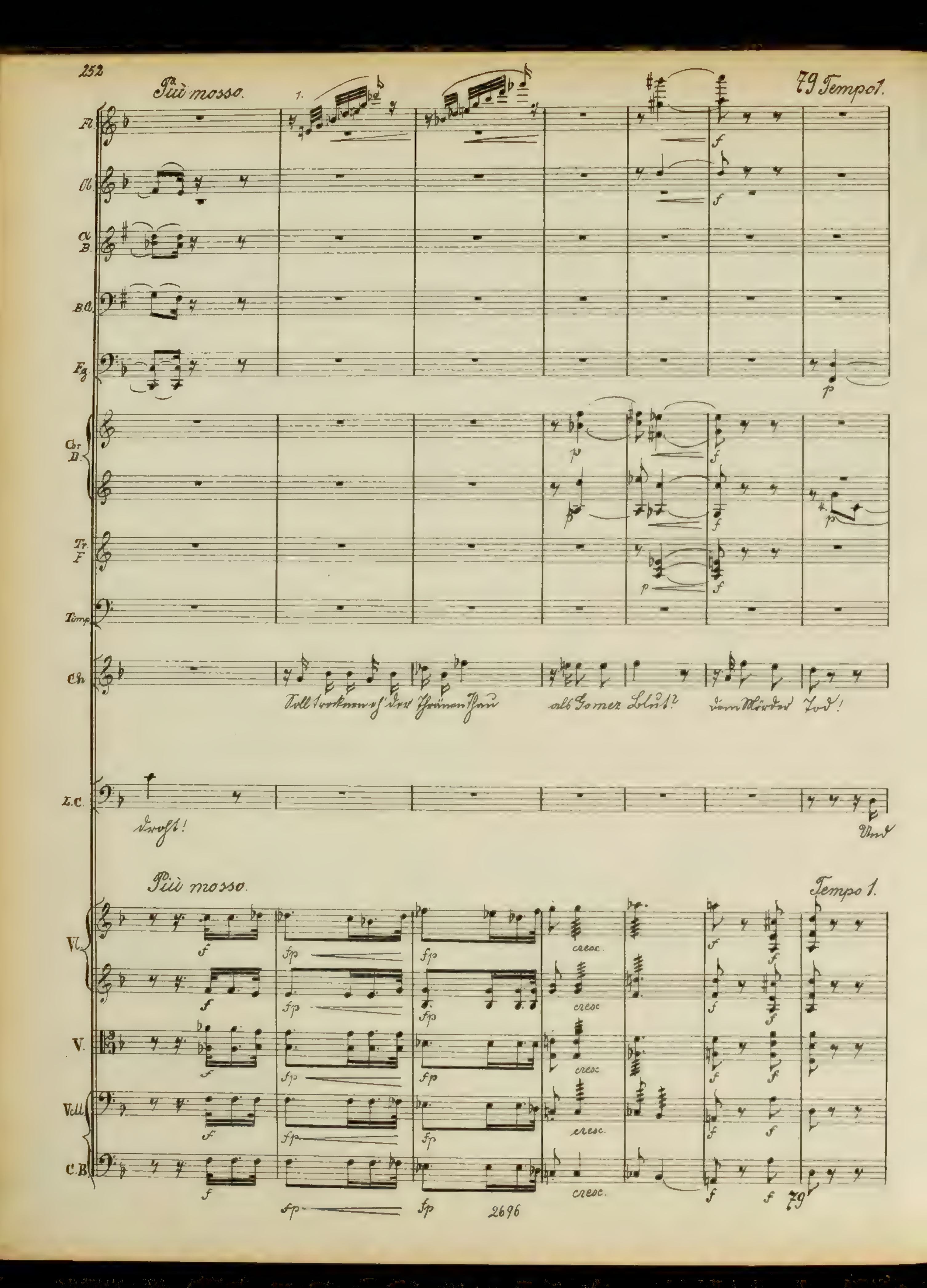

Fl.
Ob.
Cl. B.
Fg.
Cor. D.
Tr. D.
Trb.
Ch.
A. F.
Vl.
V.
Vcll.
C.B.

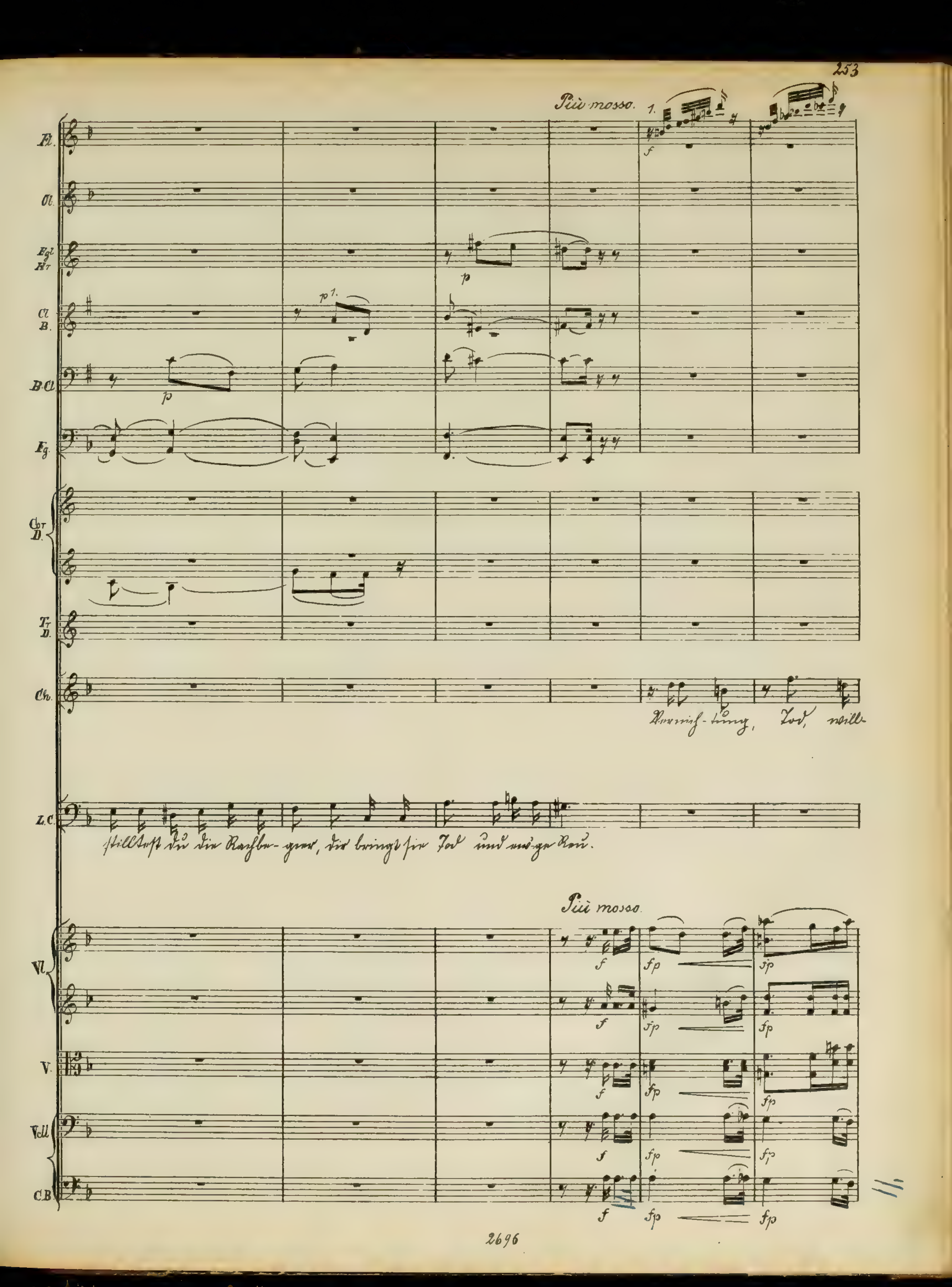

Fl.
Ob.
Cl. B
Fg.
Cor. D
Tr. D
Trb.
Timp.
Ch.
A. F.
Vl.
V.
Vcll.
C. B.
colla parte
dim.
cresc.
Herz dein Wohl!
Ein Wort zum Feldruf:
hier, oder dort!

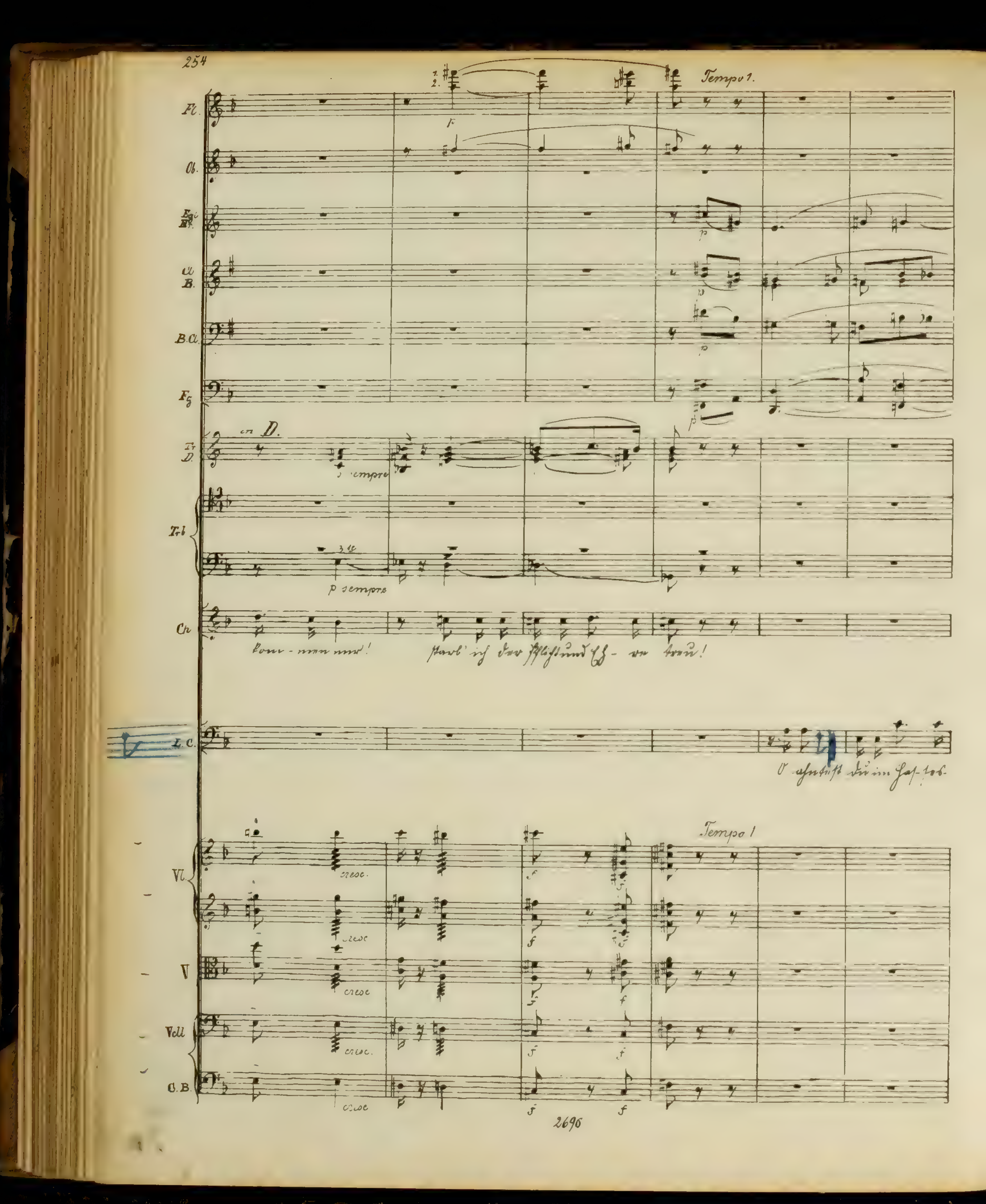

78
Fl.
Ob.
Cl. B
B Cl.
Fg.
Cor. D.
Tr. D.
Timp.
Während der 3ten Scene ist es Nacht geworden
Der Bischof tritt von Fackelträgern beglei-
schon bei den letzten Worten des
Duetts.
ihm vorbei.
Ch.
Dir - - - gestraft!
A F
Dir - - - gestraft!
Vl.
V.
Vcll.
arco
C.B.
78

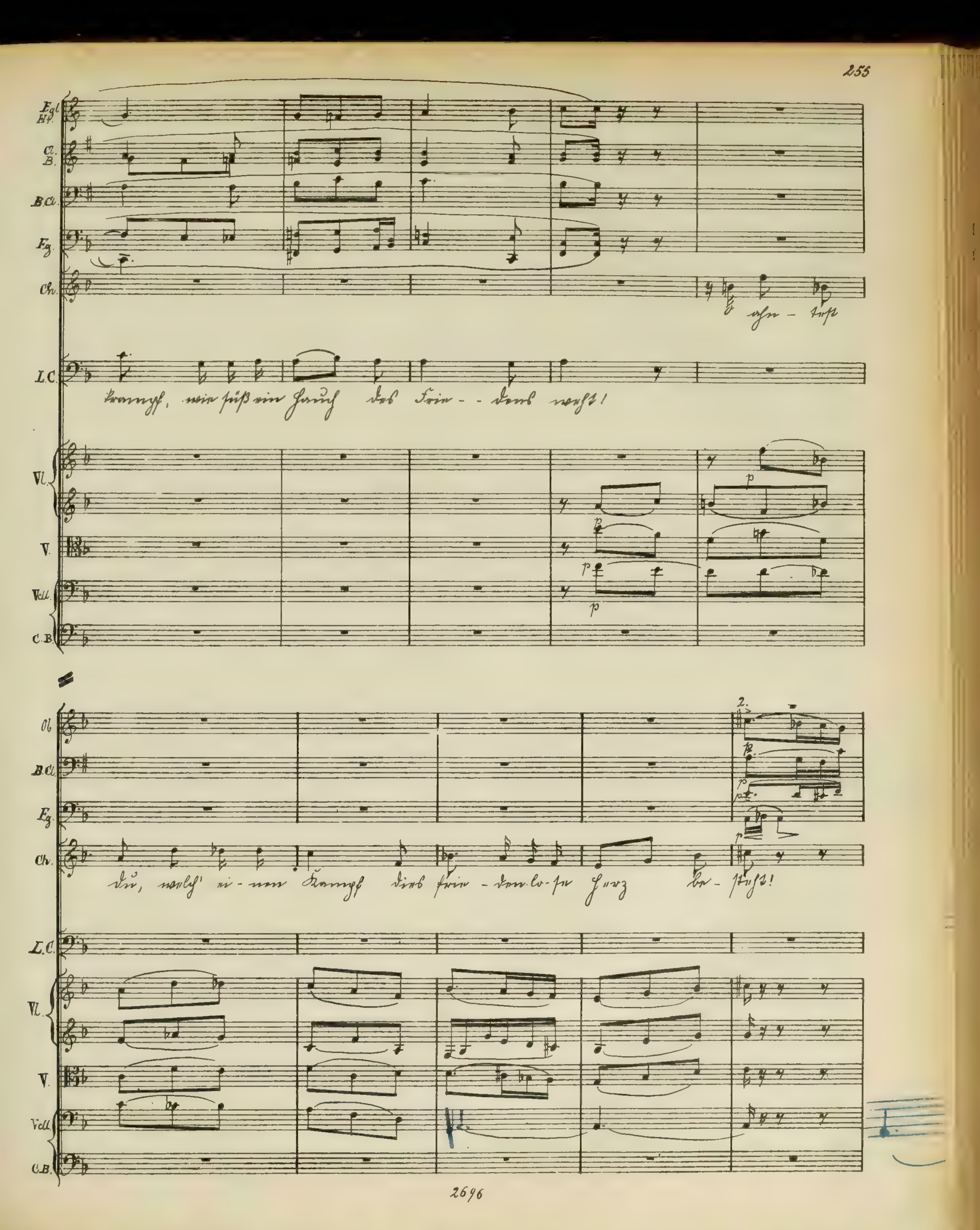
IV. Scene.

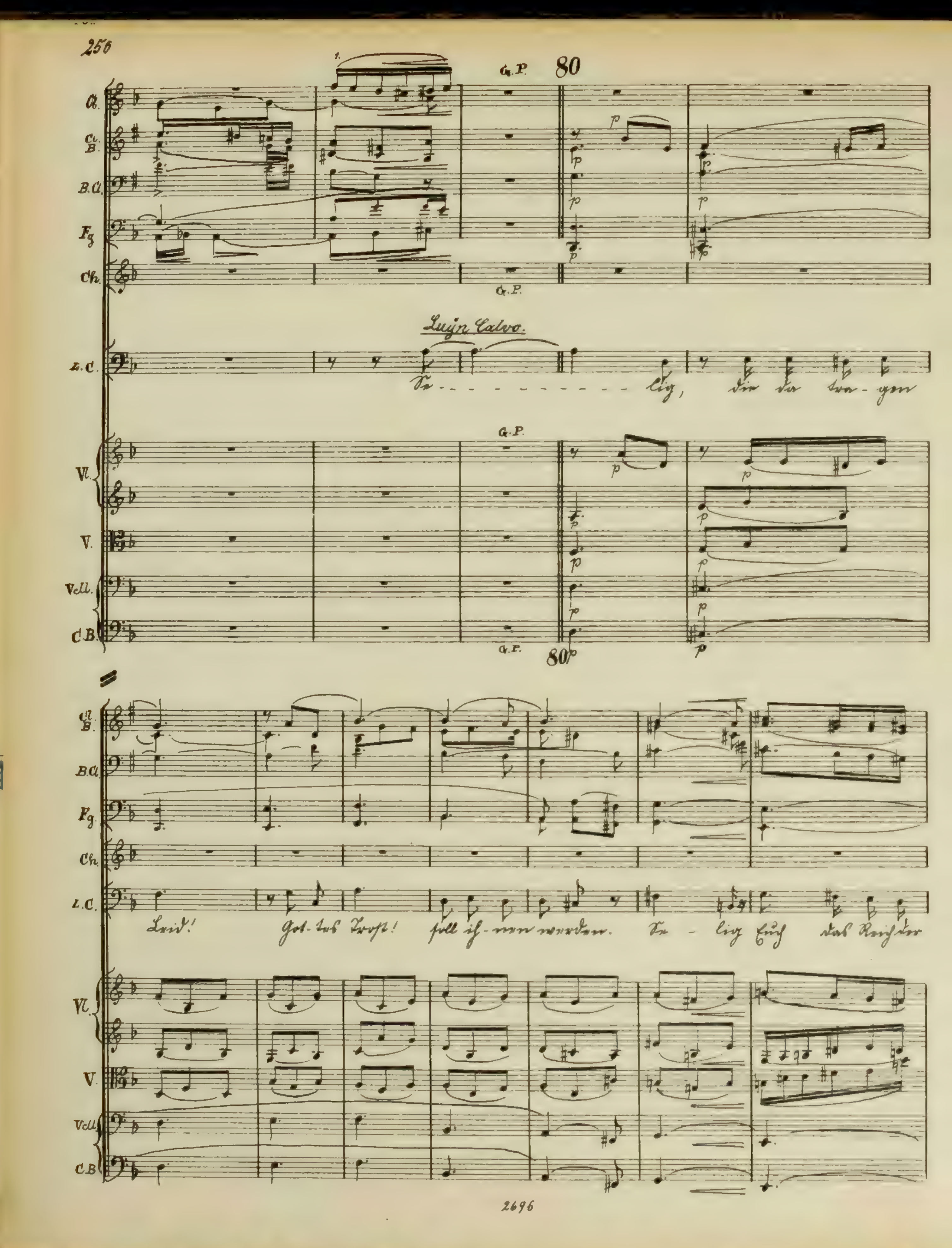

Luyn Calvo. Chimene.
Andante.
Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. D.
Die Achtel langsamer als zuletzt die Viertel.
Timp.
Ch.
Luyn Calvo.
L. C.
Chi - me - - ne! -
Vl.
V.
Vcll.
C.B.
Andante.

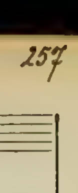

Più mosso.
79 Tempo I.
Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. D.
Tr. F
Timp.
Ch.
Soll trocknen sich der Thränen Thau
als Gomez Blut?
dem Mörder Tod!
L.C.
droht!
Und
Più mosso.
Tempo I.
Vl.
V.
Vcll.
C.B.
cresc.
79


Più mosso.
Fl.
Ob.
Egl. Hr.
Cl. B.
B.Cl.
Fg.
Cor. D.
Tr. D.
Ch.
Vernich-tung, Tod,
Z.C.
Più mosso.
Vl.
V.
Vcll.
C.B.


Tempo 1.
Fl.
Ob.
Cl. B.
B.Cl.
Fg
con D.
Tr. D.
p sempre
Trb
Ch
L. C.
Tempo 1
Vl.
cresc.
V
Vcll
C.B.


Egl. Hr.
Cl. B.
B.Cl.
Fg.
Ch.
L.C.
Vl.
V.
Vcll.
C.B.
Ob.
B.Cl.
Fg.
Ch.
L.C.
Vl.
V.
Vcll.
C.B.

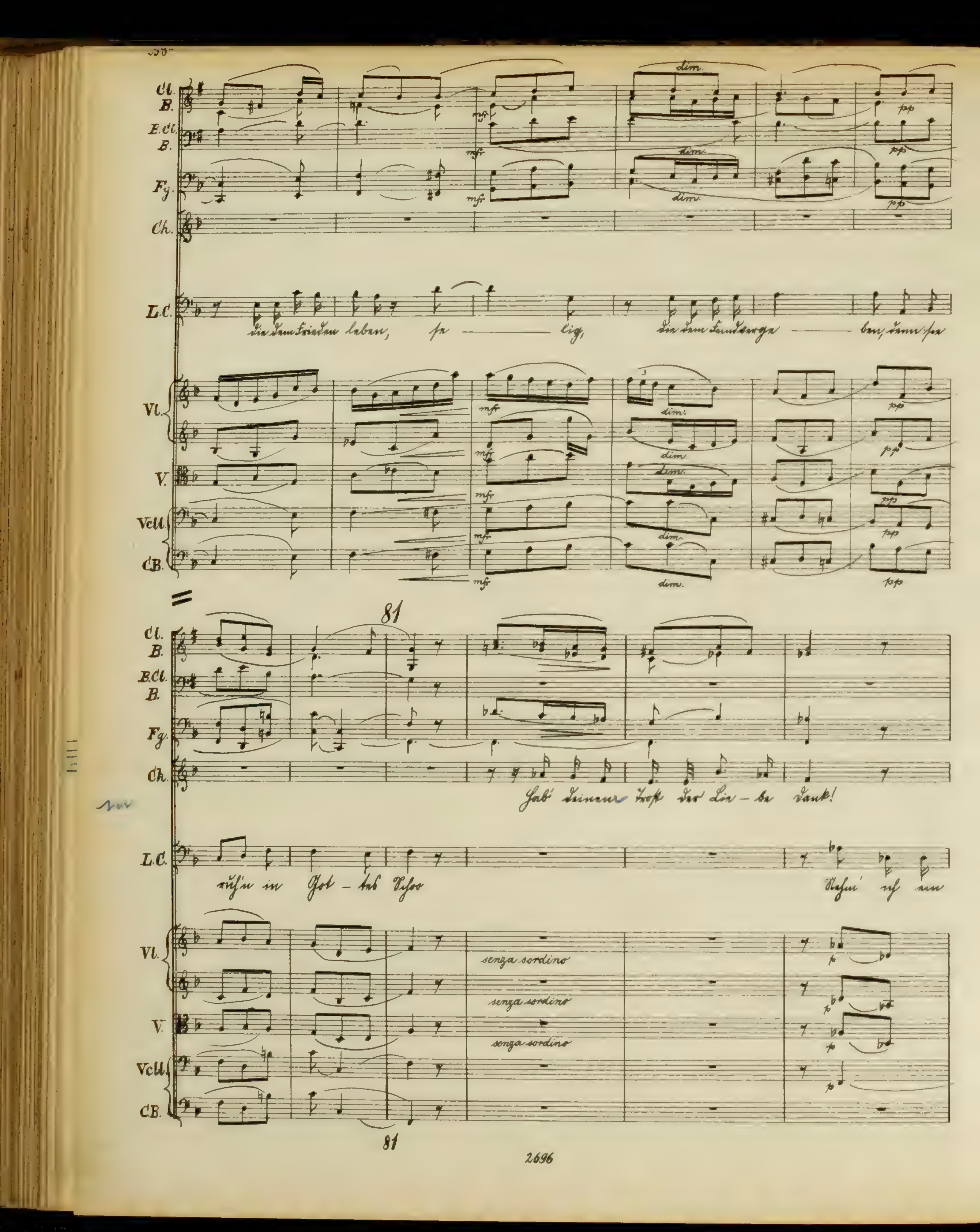

G.P.
80
Cl.
Cl. B.
B.Cl.
Fg.
Ch.
G.P.
L.C.
G.P.
Vl.
V.
Vcll.
C.B.
G.P.
80
Cl. B.
B.Cl.
Fg.
Ch.
L.C.
Vl.
V.
Vcll.
C.B.



Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. F
Tr. F.
Trb.
Ch.
L.C.

Er - den, die Ihr sanf - ten Mu - thes seid! Se - lig, der Gnaden Loos - Se - lig,

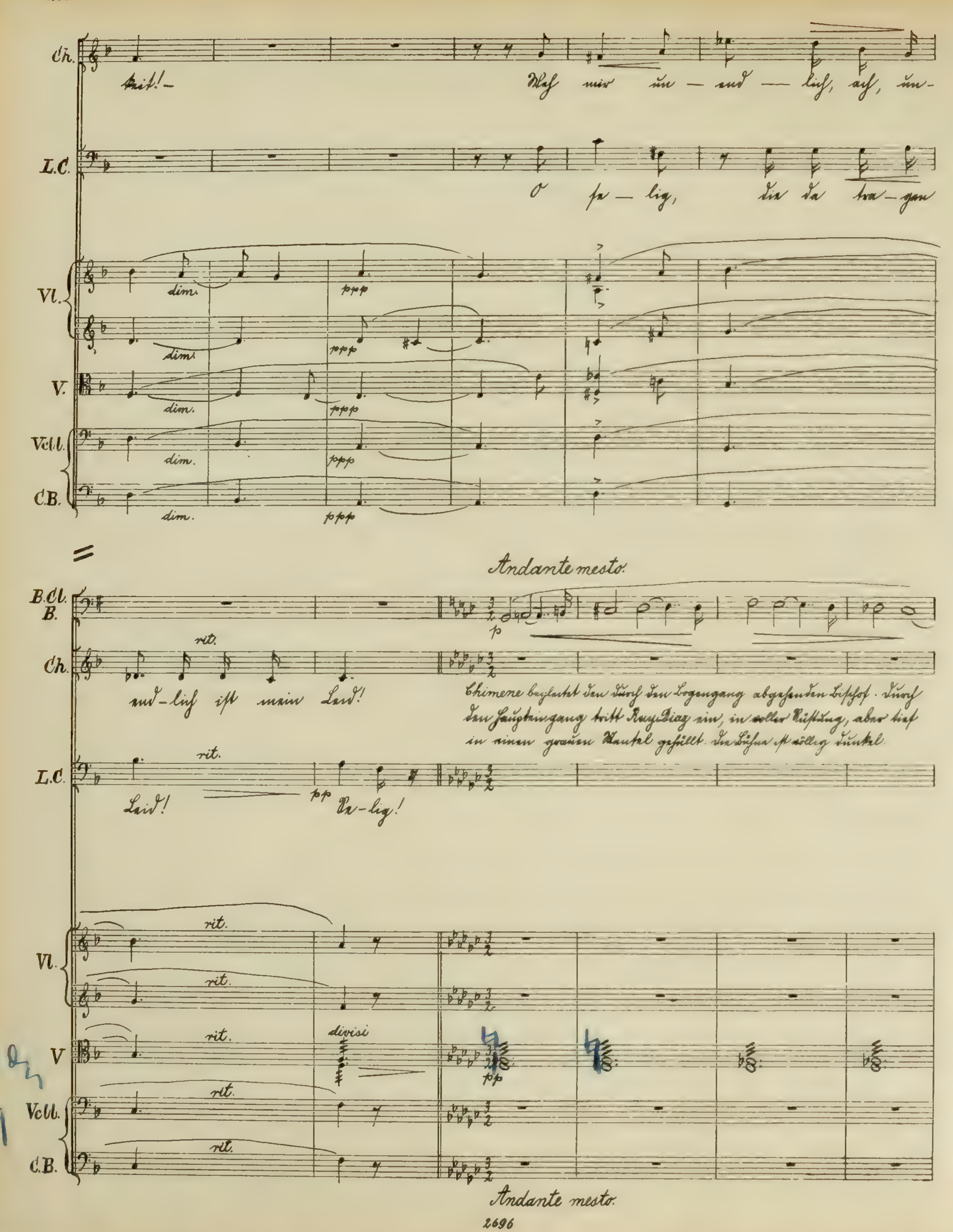
Vl.
V.
Vcll.
C.B.

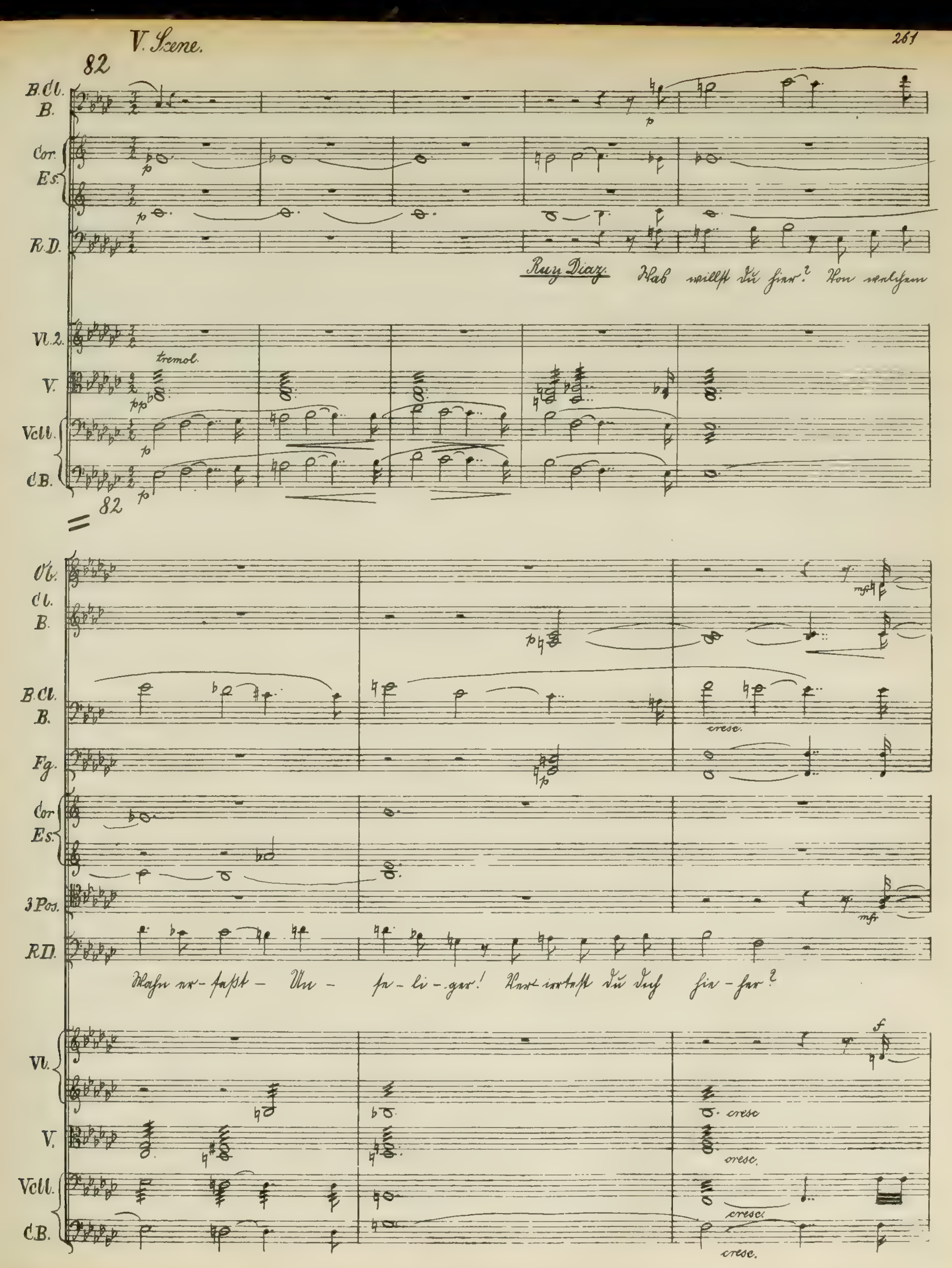

Cl. B.
B.Cl. B.
Fg.
Ch.
L.C.
Vl.
V.
Vcll.
CB.
dim.
mf
pp
81
senza sordino
senza sordino
senza sordino
p
81
2696

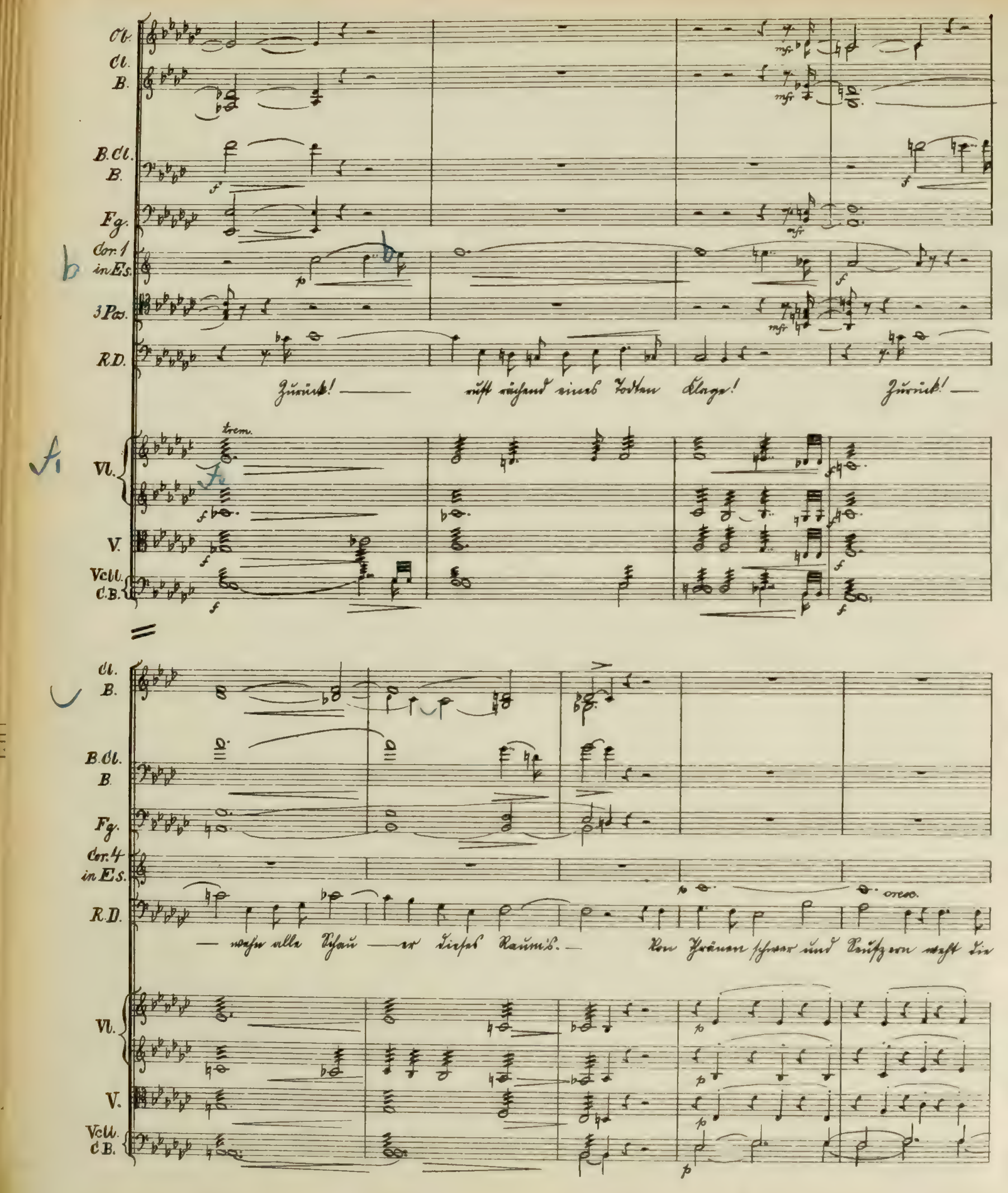


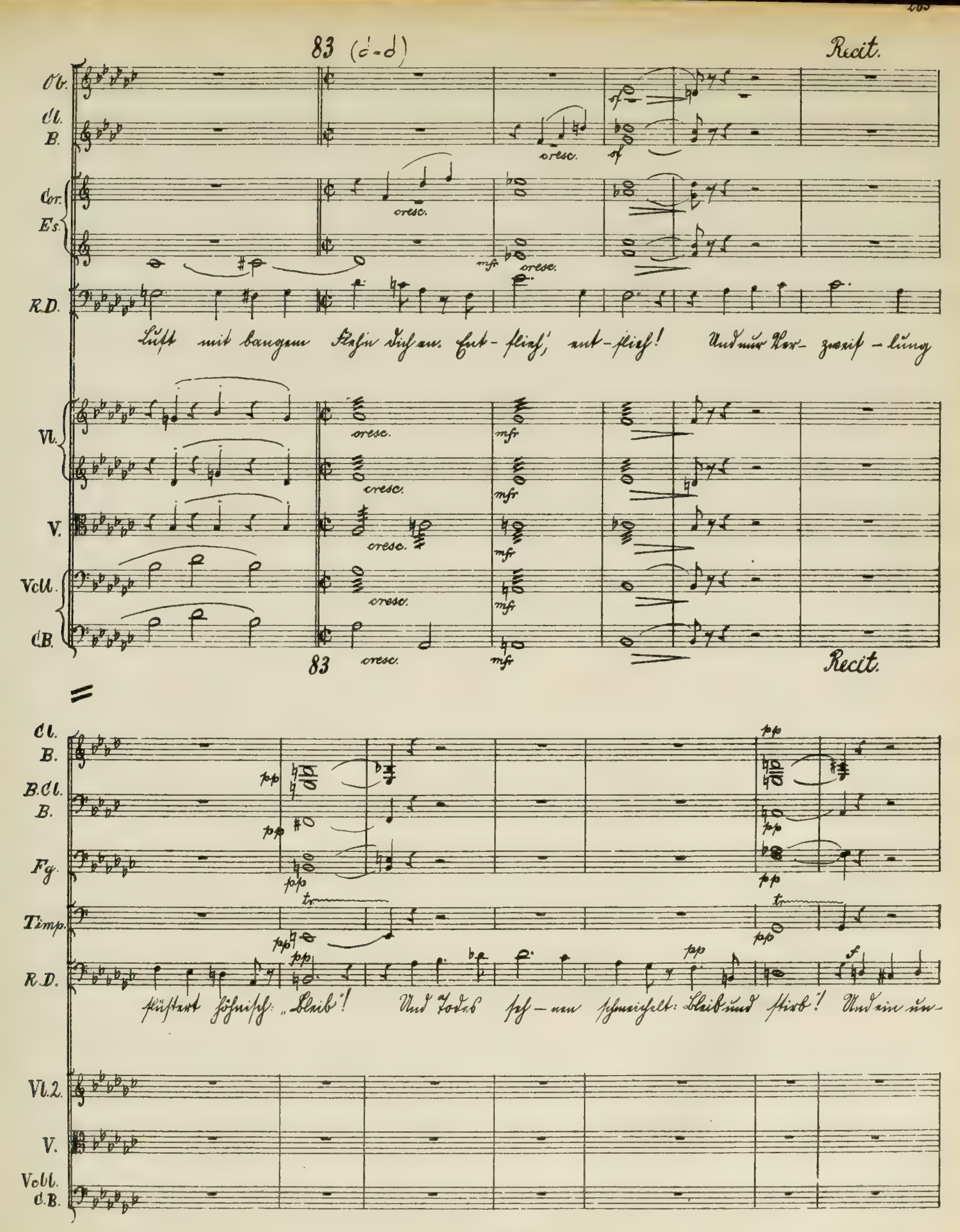
Ob.
Cl. B.
B.Cl. B.
Ch.
dies Herz ist frie-den-los und krank!
L.C.
Wort des Frie — dens mit?
Dich
Vl.
V.
Vcll.
C.B.

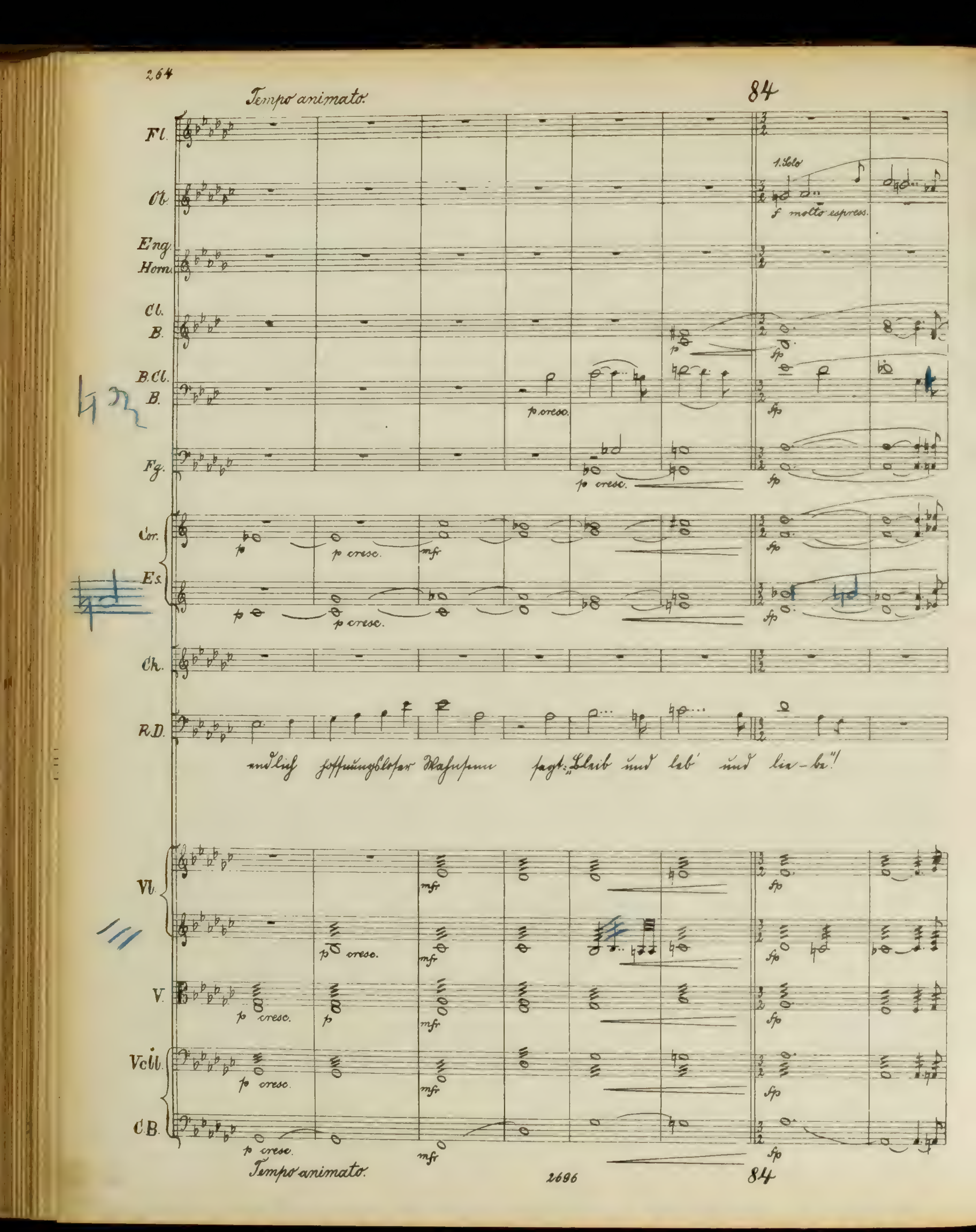
Ob.
Cl. B.
B.Cl. B.
Ch.
Im E — wig
L.C.
hei — le der für Alle litt, gelobt sei Gott!
Vl.
pp
V.
Vcll.
C.B.

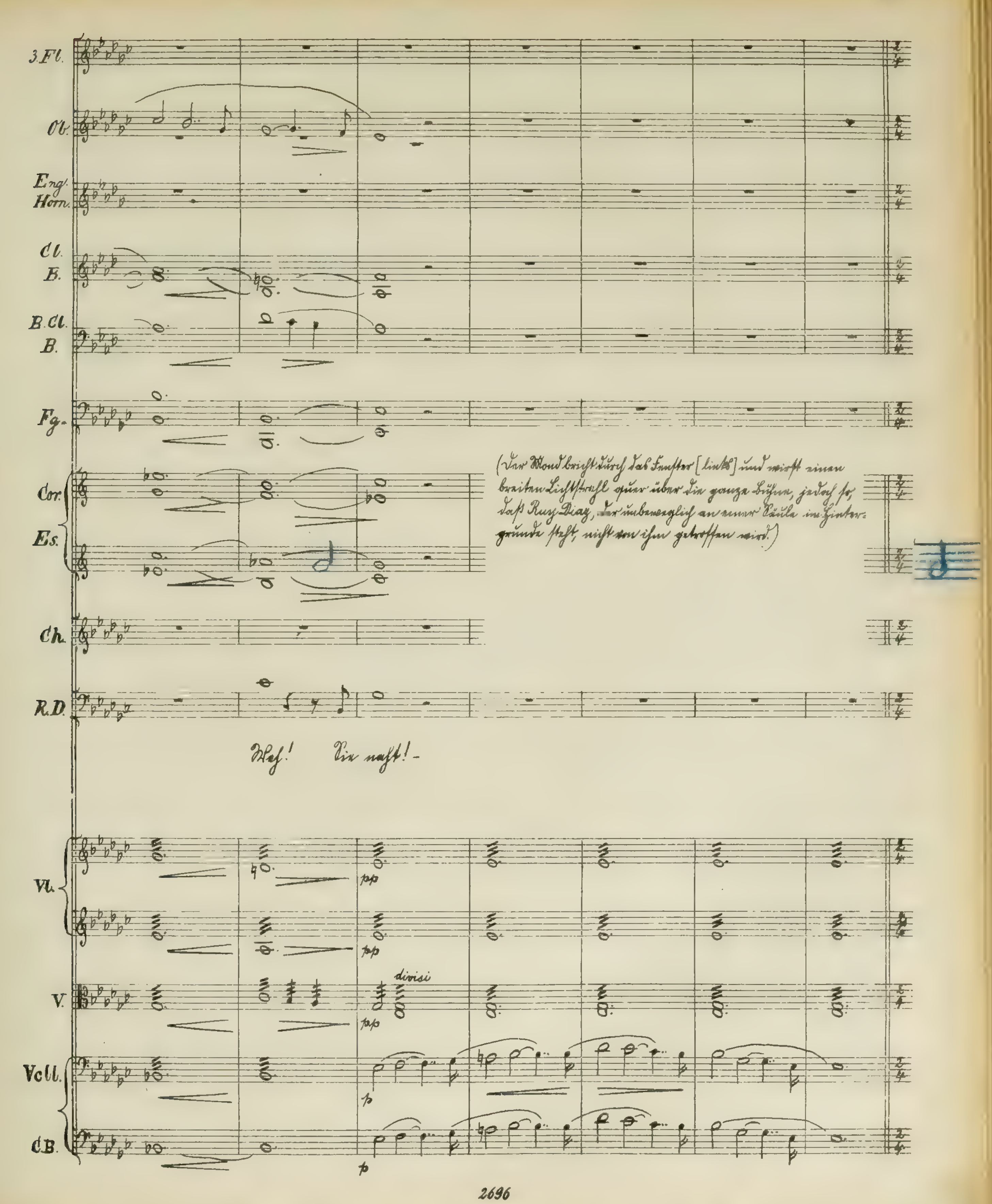

Ch.
Zeit! –
Weh mir un – end – lich, ach, un-
L.C.
O se – lig, die da tra – gen
Vl.
dim.
ppp
V.
Vcll.
C.B.
Andante mesto.
B.Cl.
B.
p
end-lich ist mein Leid!
rit.
Chimene begleitet den durch den Bogengang abgehenden Bischof. Durch den Haupteingang tritt Ruy Diaz ein, in voller Rüstung, aber tief in einen grauen Mantel gehüllt. Die Bühne ist völlig dunkel.
Leid!
pp
Se-lig!
divisi
pp
Andante mesto.

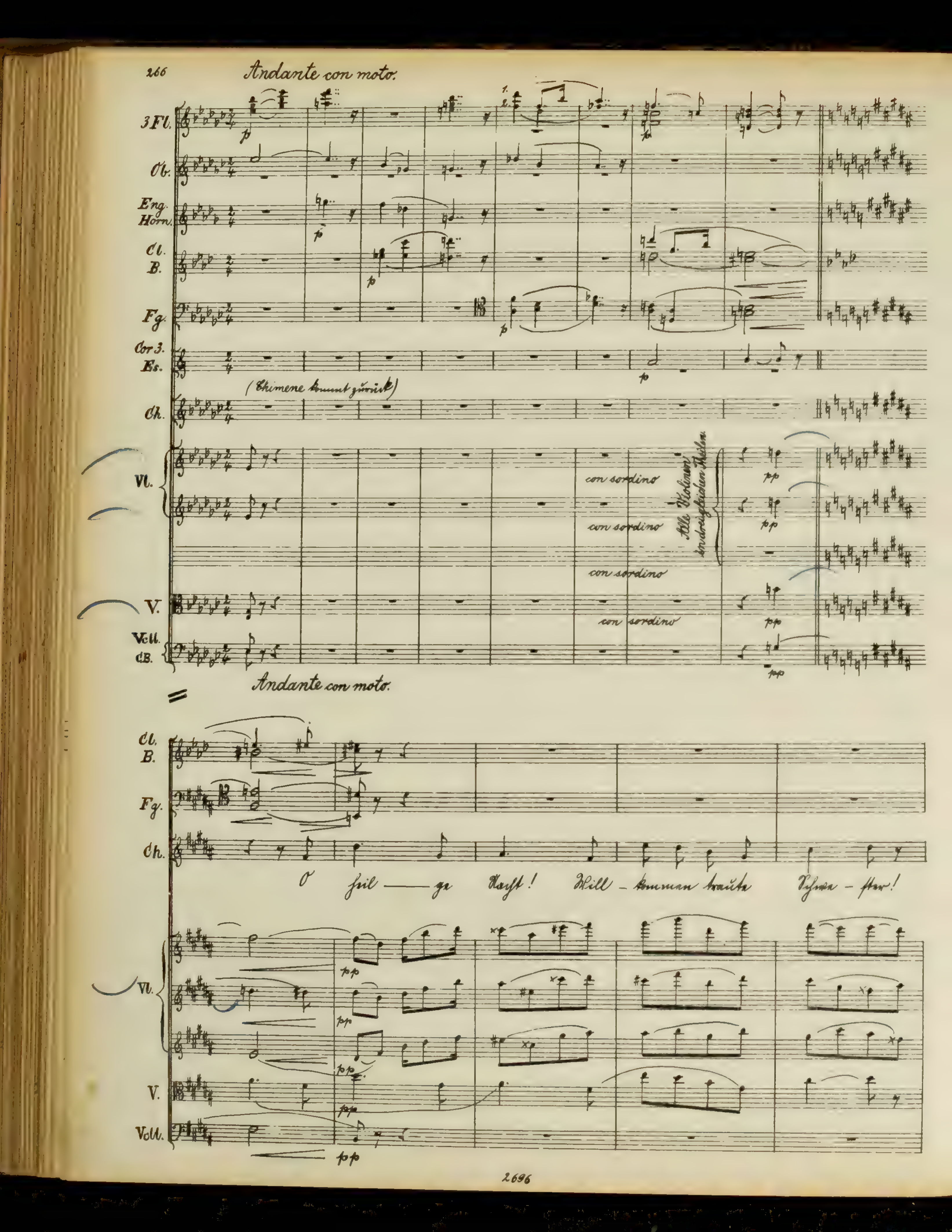

V. Szene.
82
B.Cl.
B.
Cor.
Es.
R.D.
Ruy Diaz.
Was willst du hier? Von welchem
Vl.2.
tremol.
V.
Vcll.
CB.
82
Ob.
Cl.
B.
B.Cl.
B.
cresc.
Fg.
Cor.
Es.
3 Pos.
R.D.
Wahn er-faßt — Un - se-li-ger! Was irrtest du dich hier-her?
Vl.
cresc.
V.
cresc.
Vcll.
cresc.
CB.
cresc.

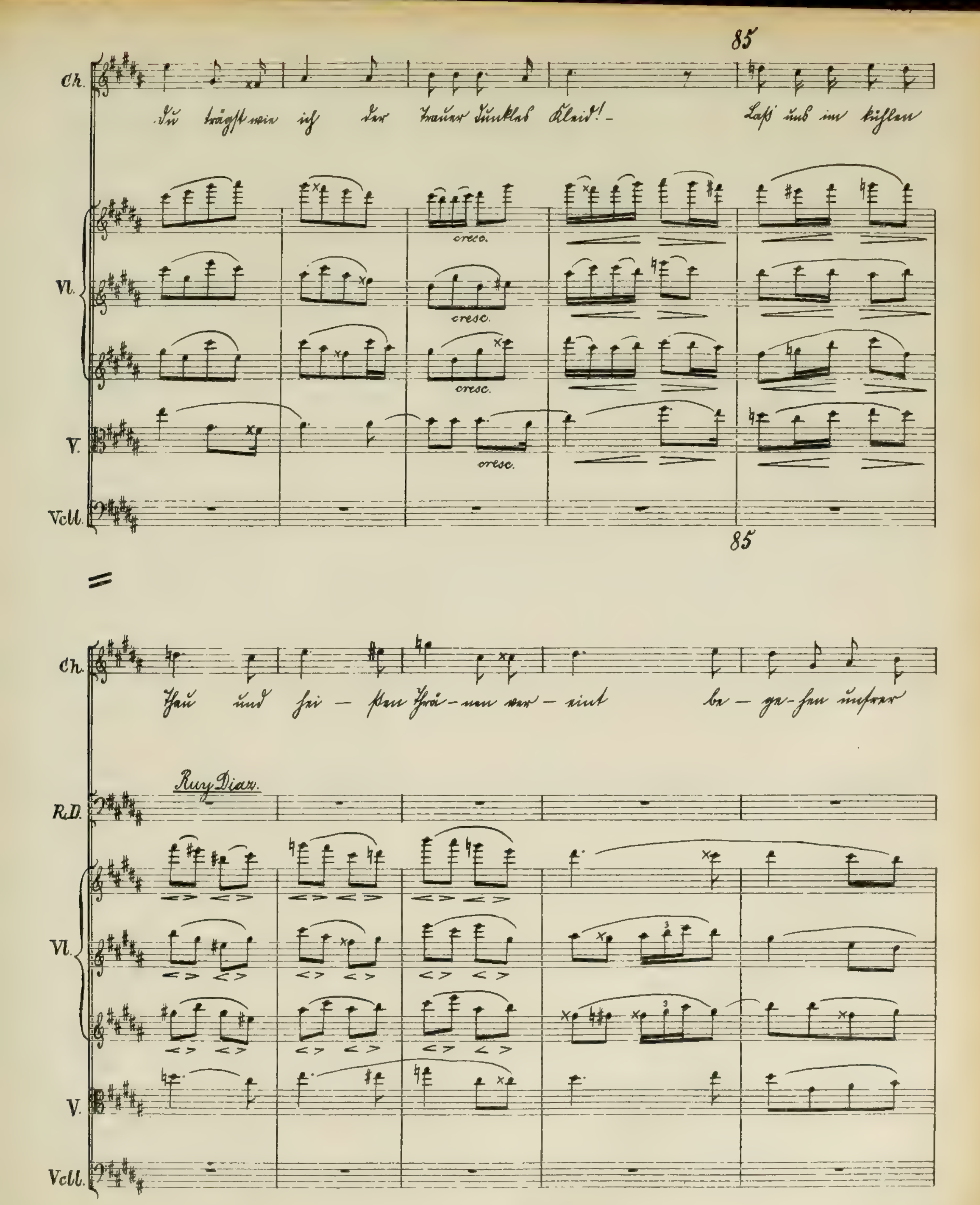

Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. 1 in Es.
3 Pos.
R.D.
Zurück! —
Zurück! —
trem.
Vl.
V.
Vcll. C.B.
Cl. B.
B.Cl. B.
Fg.
Cor. 4 in Es.
R.D.
cresc.
Vl.
V.
Vcll. C.B.

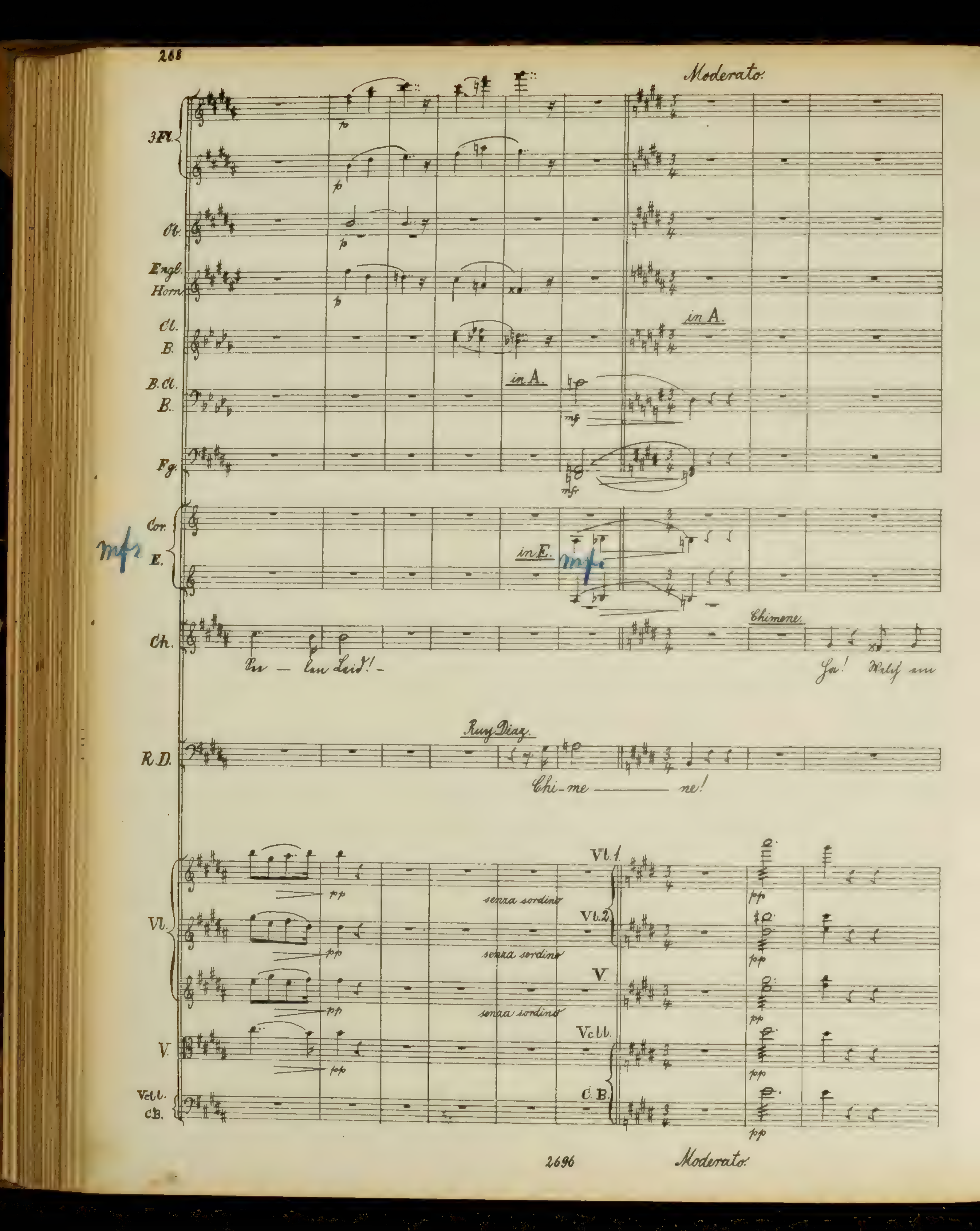

83 (c-d)
Recit.
Ob.
Cl. B.
Cor. Es.
R.D.
Lust mit bangem Stehn dich an. Entflieh', entflieh! Und nur Verzweiflung
Vl.
V.
Vcll.
CB.
cresc.
mf
sf
83
Recit.
Cl. B.
B.Cl. B.
Fg.
Timp.
R.D.
flüstert höhnisch: „Bleib"! Und Todes sehnen schmeichelt: bleib und stirb! Und ein un-
Vl. 2.
V.
Vcll. CB.
pp
tr
f
2696


264
Tempo animato.
84
Fl.
Ob.
1. Solo
f molto espress.
Eng. Horn.
Cl. B.
B. Cl. B.
p cresc.
Fg.
p cresc.
Cor. Es.
p
p cresc.
mf
fp
Ch.
R.D.
Vl.
V.
Vcll.
C.B.
Tempo animato.
2696
84

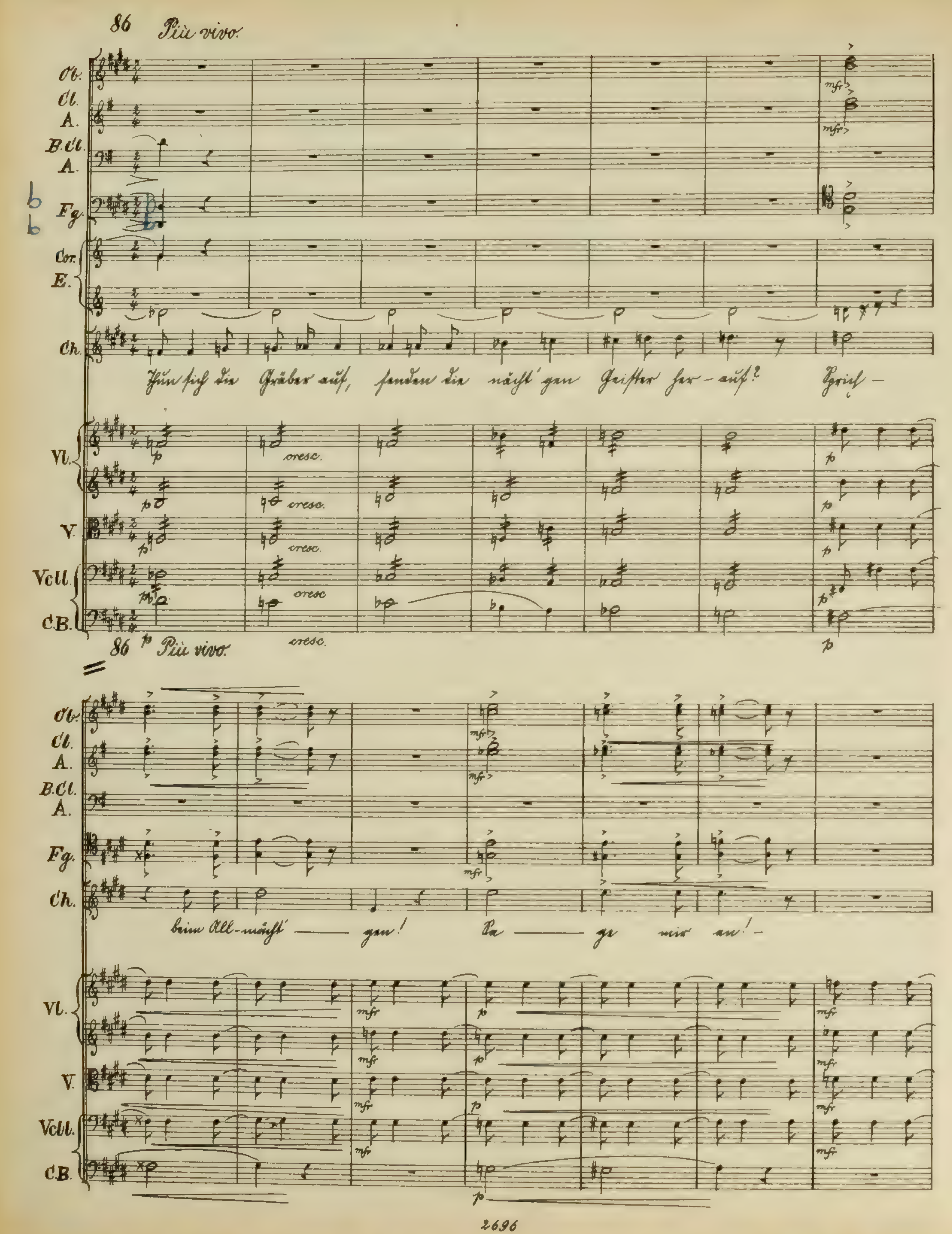

3.Fl.
Ob.
Eng. Horn.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
Ch.
R.D.
Vl.
V.
Vcll.
CB.
(Der Mond bricht durch das Fenster [links] und wirft einen breiten Lichtstrahl quer über die ganze Bühne, jedoch so, daß Ruy Diaz, der unbeweglich an einer Säule im Hintergrunde steht, nicht von ihm getroffen wird.)
Weh! Sie naht! -
divisi
pp
p


Andante con moto.
3 Fl.
Ob.
Eng. Horn.
Cl. B.
Fg.
Cor 3. Es.
(Chimene kommt zurück)
Ch.
Vl.
con sordino
con sordino
con sordino
con sordino
Alle Violinen in dreifachen Theilen
V.
Vcll. cB.
Andante con moto.
Cl. B.
Fg.
Ch.
O heil — ge Kraft! Will - kommen traute Schwe - ster!
Vl.
V.
Vcll.


85
Ch.
Du trägst wie ich der Trauer dunkles Kleid! –
Laß uns im kühlen
Vl.
cresc.
V.
Vcll.
85
Thau und hei – ßen Thrä – nen ver – eint
be – ge – hen unsrer
Ruy Diaz.
R.D.
2696


Moderato.
3Fl.
Ob.
Engl. Horn
Cl. B.
in A.
B.Cl. B.
in A.
Fg.
Cor. E.
in E.
Ch.
Chimene.
R.D.
Ruy Diaz.
Chi-me — ne!
Vl.
senza sordino
senza sordino
senza sordino
Vl. 1.
Vl. 2.
V.
Vcll.
C.B.
Vcll. CB.
Moderato.

B.Cl. A.
Fg.
Cor. E.
Ch.
Vl.
V.
Vcll.
C.B.
mf
p
divisi
pp
Klang, so gra — besdumpf und bang?
War das mein Na-me nicht?
Schwebt dort ein Schatten nicht?


86 Più vivo
Ob.
Cl. A.
B.Cl. A.
Fg.
Cor. E.
Ch.
Thun sich die Gräber auf, senden die nächt'gen Geister herauf? Sprich –
Vl.
V.
Vcll.
C.B.
cresc.
86 Più vivo
beim All-mächt'gen! Sage mir an! –

Ob.
Cl. A.
B.Cl. A.
Fg.
Ch.

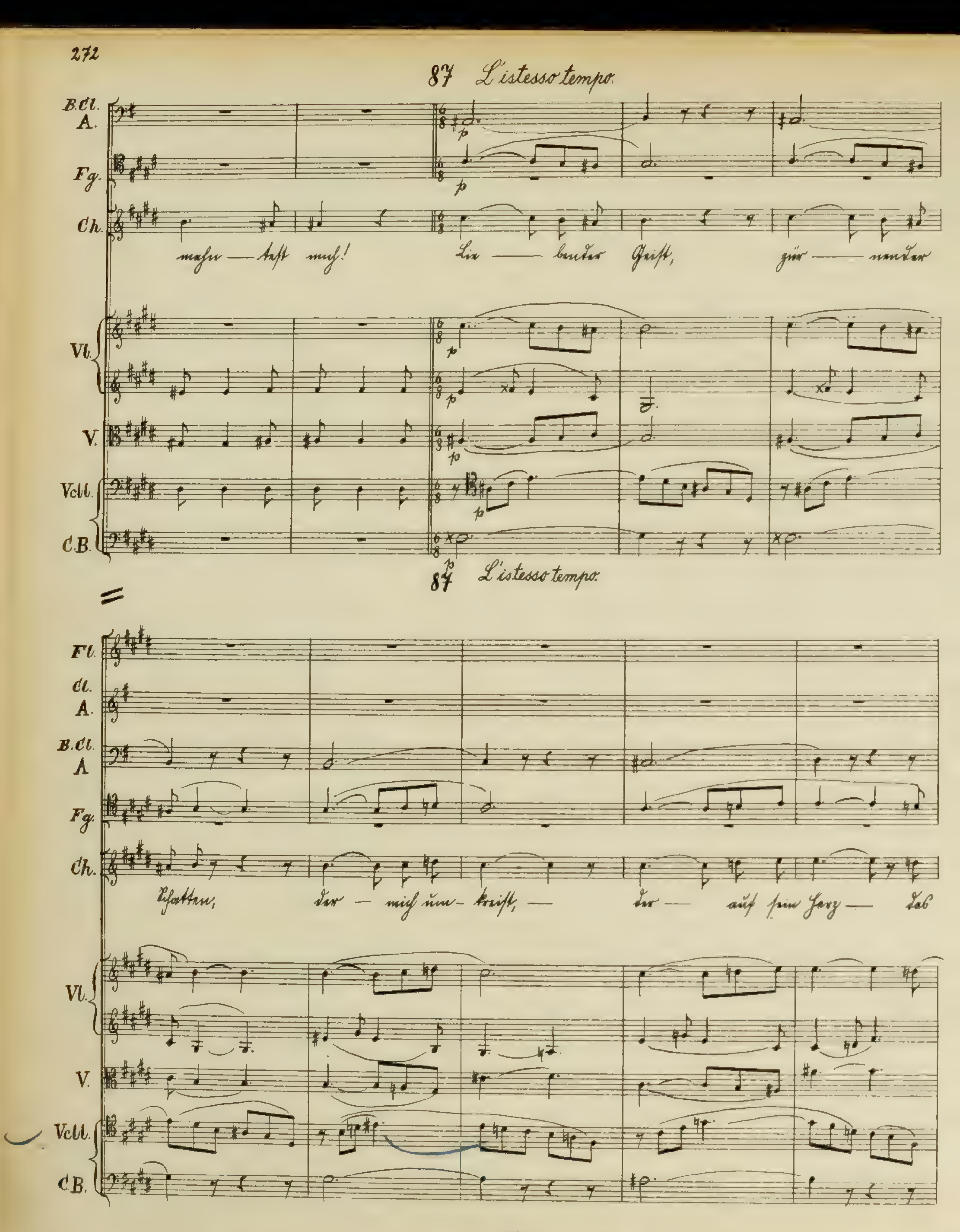
Wer hieß dich nahn? —

Vl.
V.
Vcll.
C.B.

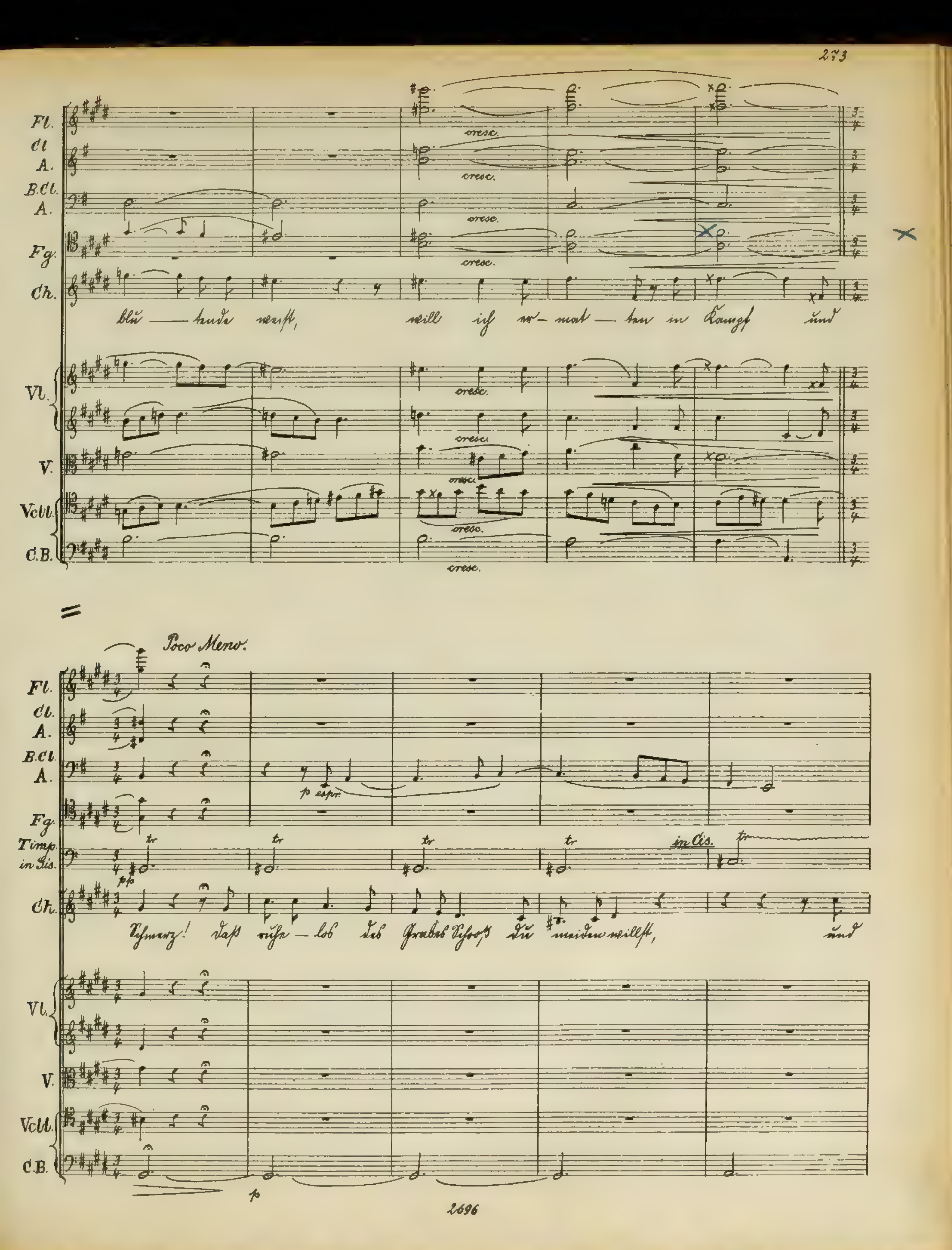
B.Cl. A.
Fg.
Ch.

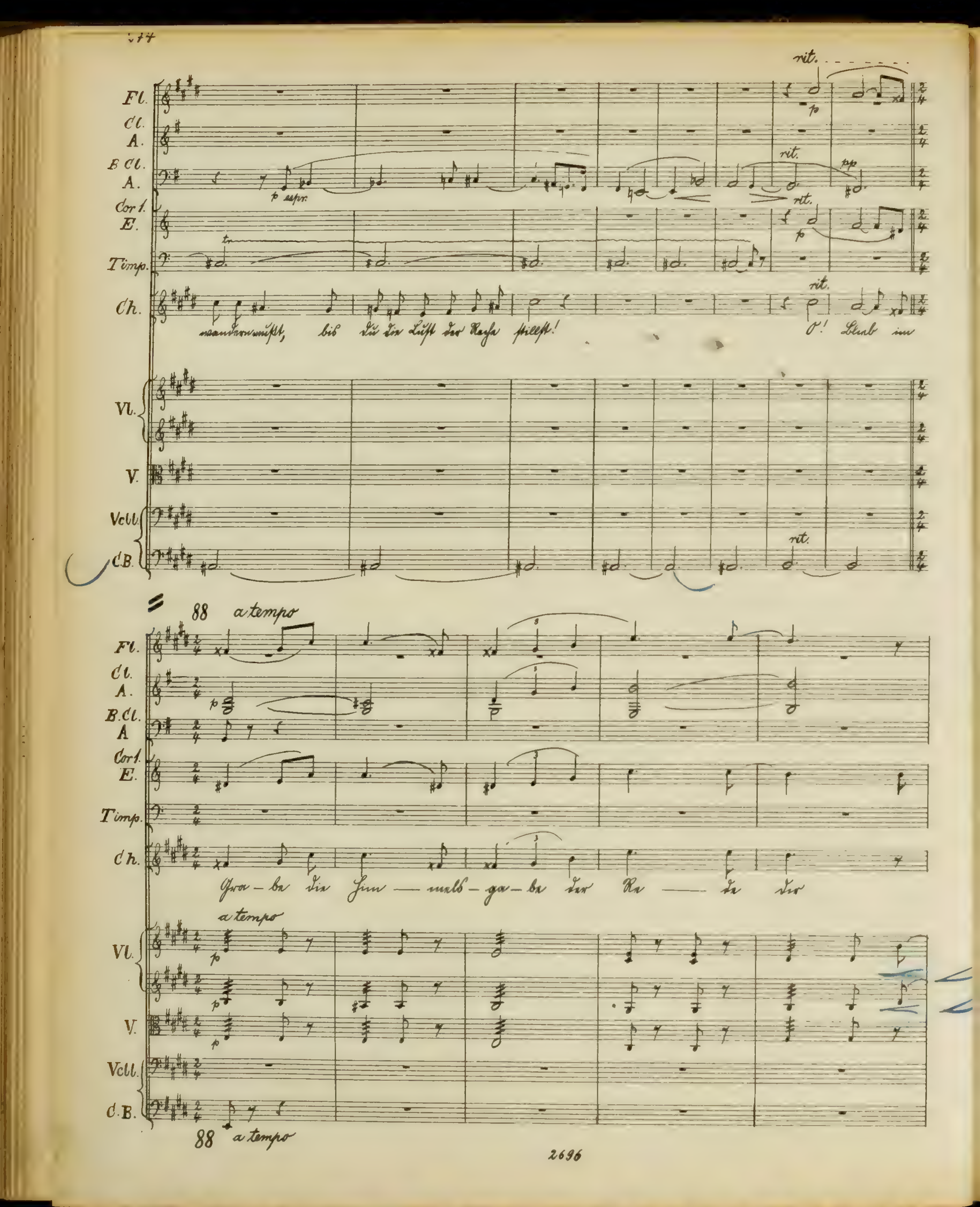
Ach! — da durch - schau - erts mich! - Va — ter, du

Vl.
V.
Vcll.
C.B.

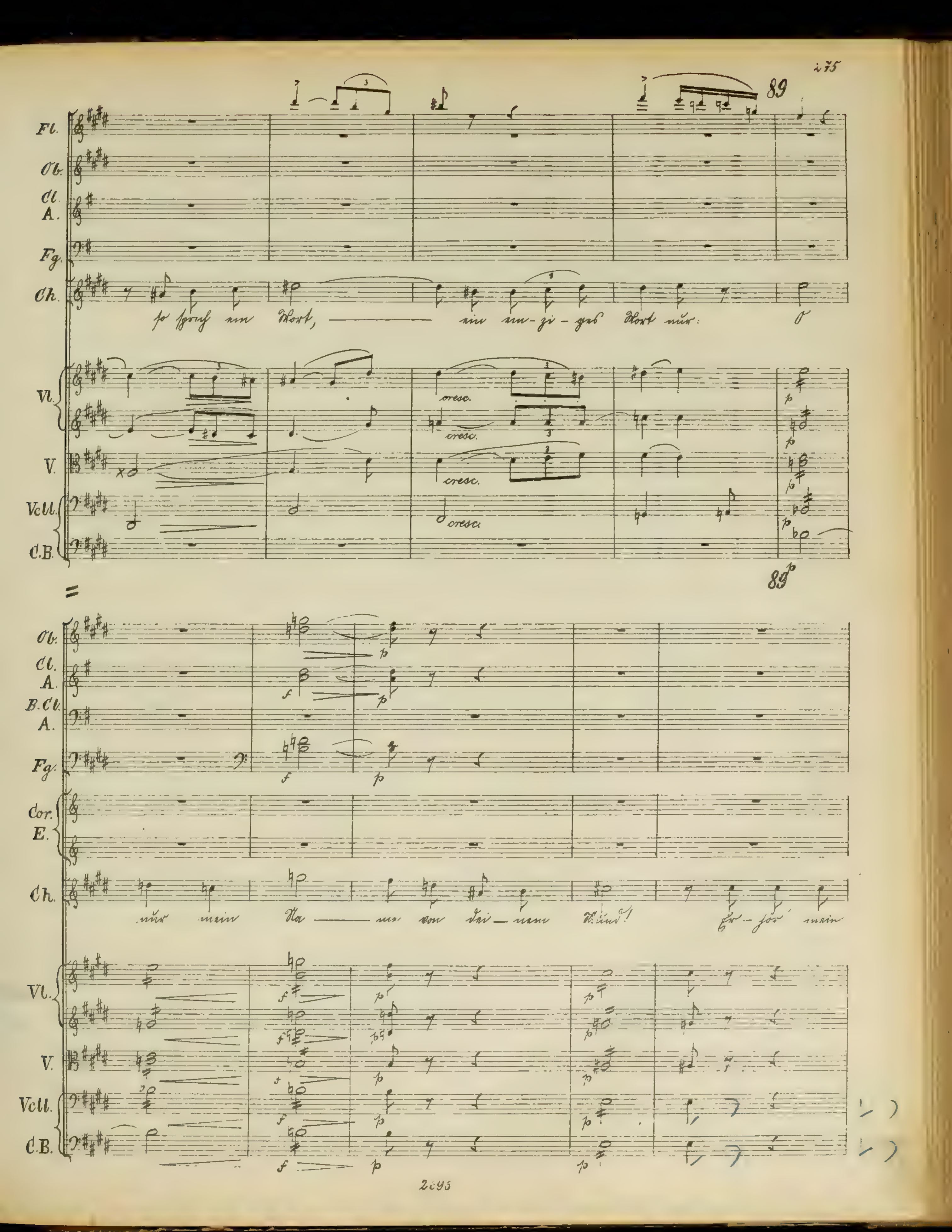


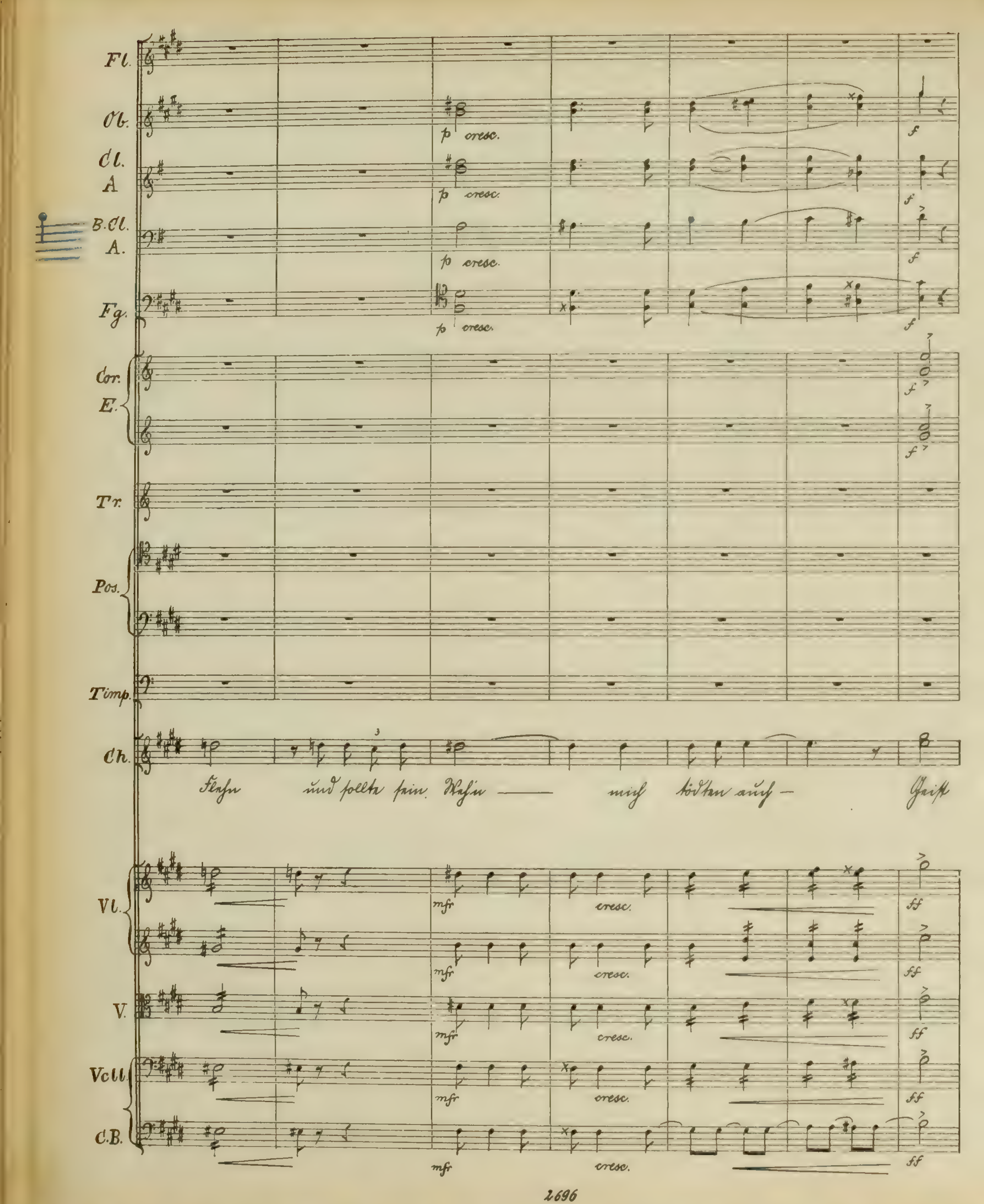
87 L'istesso tempo.
B.Cl. A.
Fg.
Ch.
Lie — bender Geist, zür — nender
Vl.
V.
Vcll.
C.B.
87 L'istesso tempo.
Fl.
Cl. A.
B.Cl. A
Fg.
Ch.
Schatten, der — mich um- kreist, — der — auf sein Herz — das
Vl.
V.
Vcll.
CB.

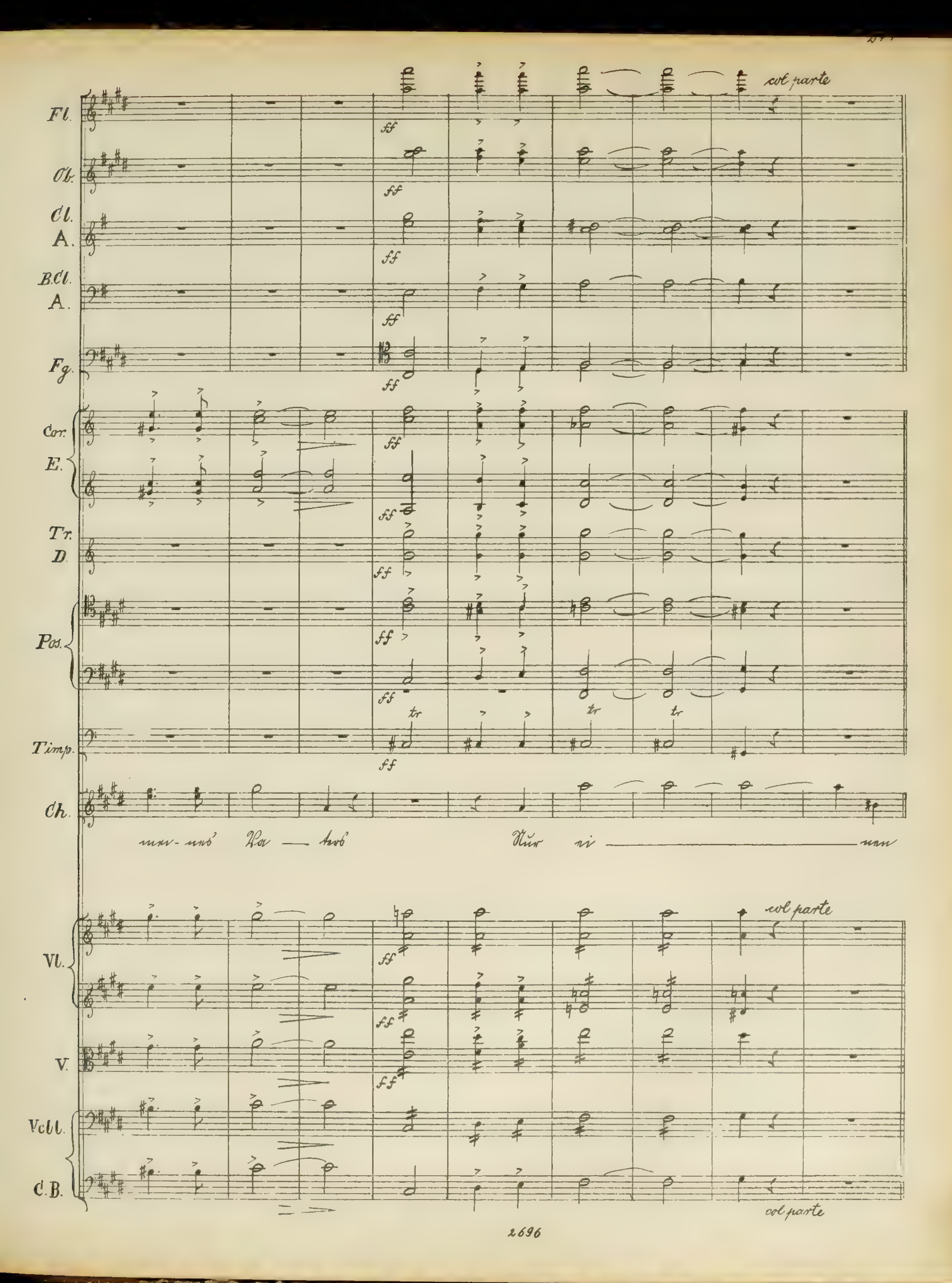

Fl.
Cl. A.
B.Cl. A.
Fg.
Ch.
Vl.
V.
Vcll.
C.B.
cresc.
blü — hende weißt, will ich er- mat — ten in Kampf und
Poco Meno:
Timp. in Gis.
p espr.
pp
in Cis.
Schmerz! daß ruh — los des Grabes Schooß du meiden willst, und
p

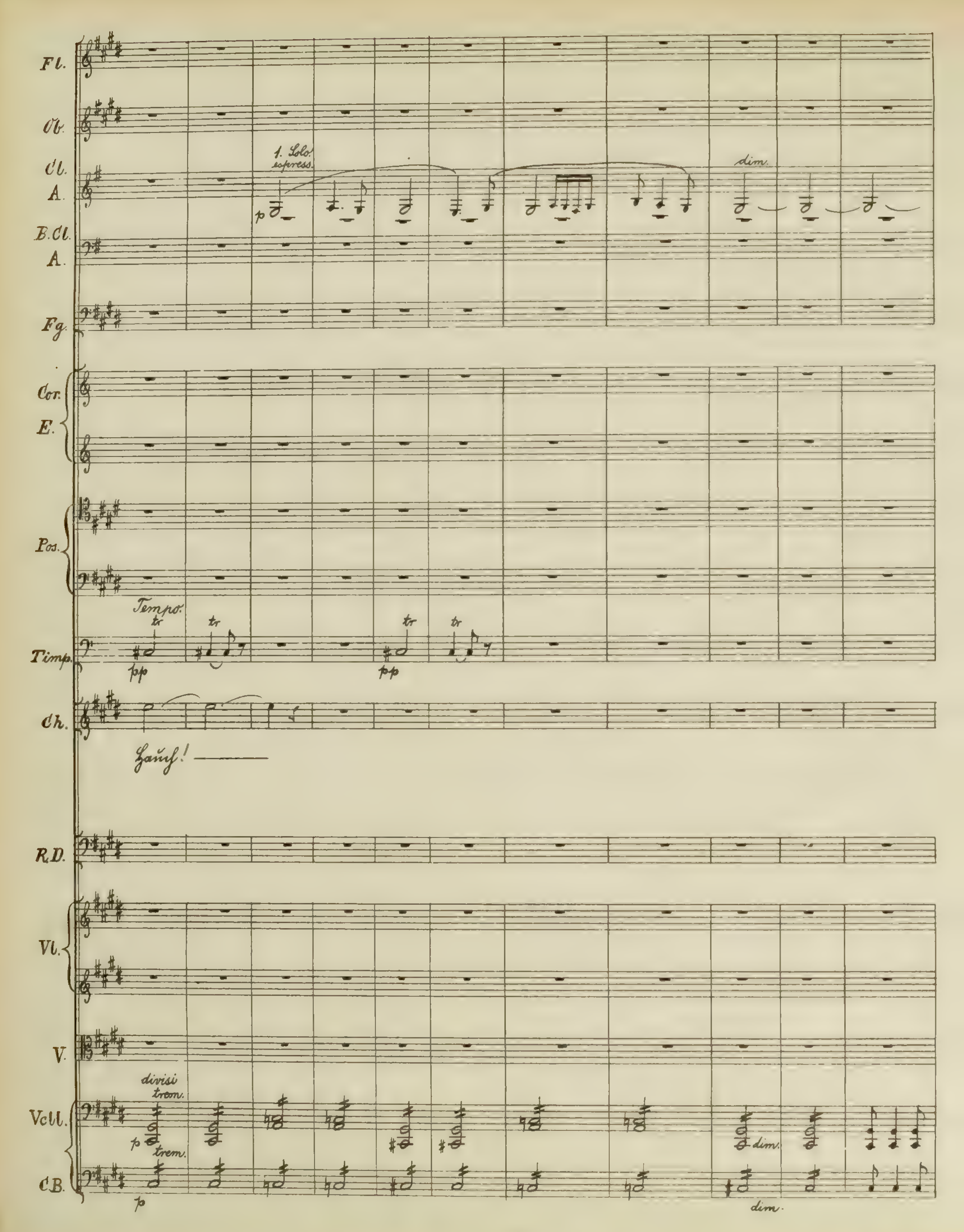


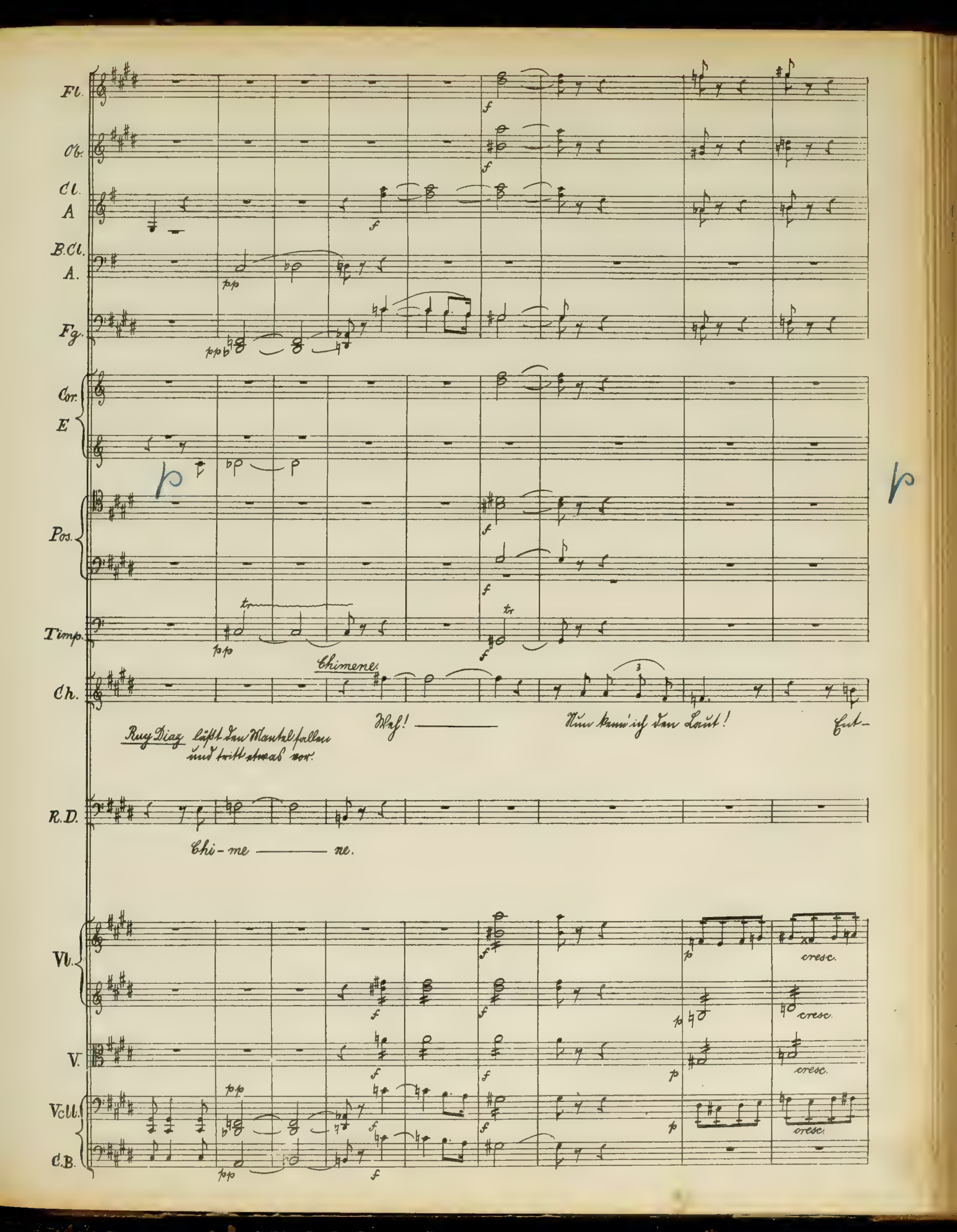
Fl.
Cl. A.
B.Cl. A.
Cor I. E.
Timp.
Ch.
Vl.
V.
Vcll.
C.B.
rit.
p espr.
pp
tr
88
a tempo


89
Fl.
Ob.
Cl. A.
Fg.
Ch.
Vl.
V.
Vcll.
C.B.
cresc.
B. Cl. A.
Cor. E.

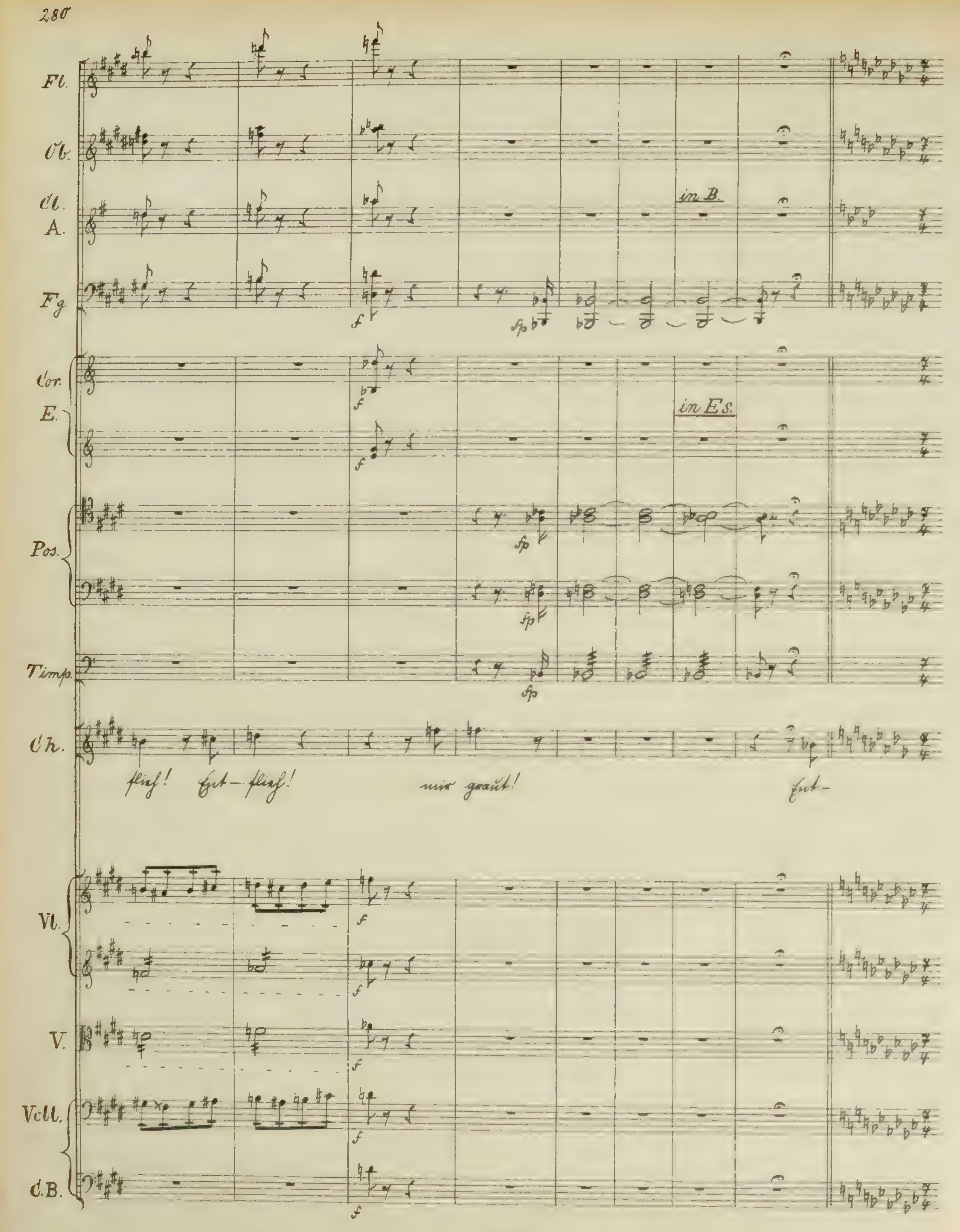

Fl.
Ob.
p cresc.
f
Cl. A
B.Cl. A.
Fg.
Cor. E.
Tr.
Pos.
Timp.
Ch.
Vl.
V.
Vcll
C.B.
mfr
cresc.
ff


col parte
Fl.
Ob.
Cl. A.
B.Cl. A.
Fg.
Cor. E.
Tr. D.
Pos.
Timp.
Ch.
Vl.
V.
Vcll.
C.B.
col parte

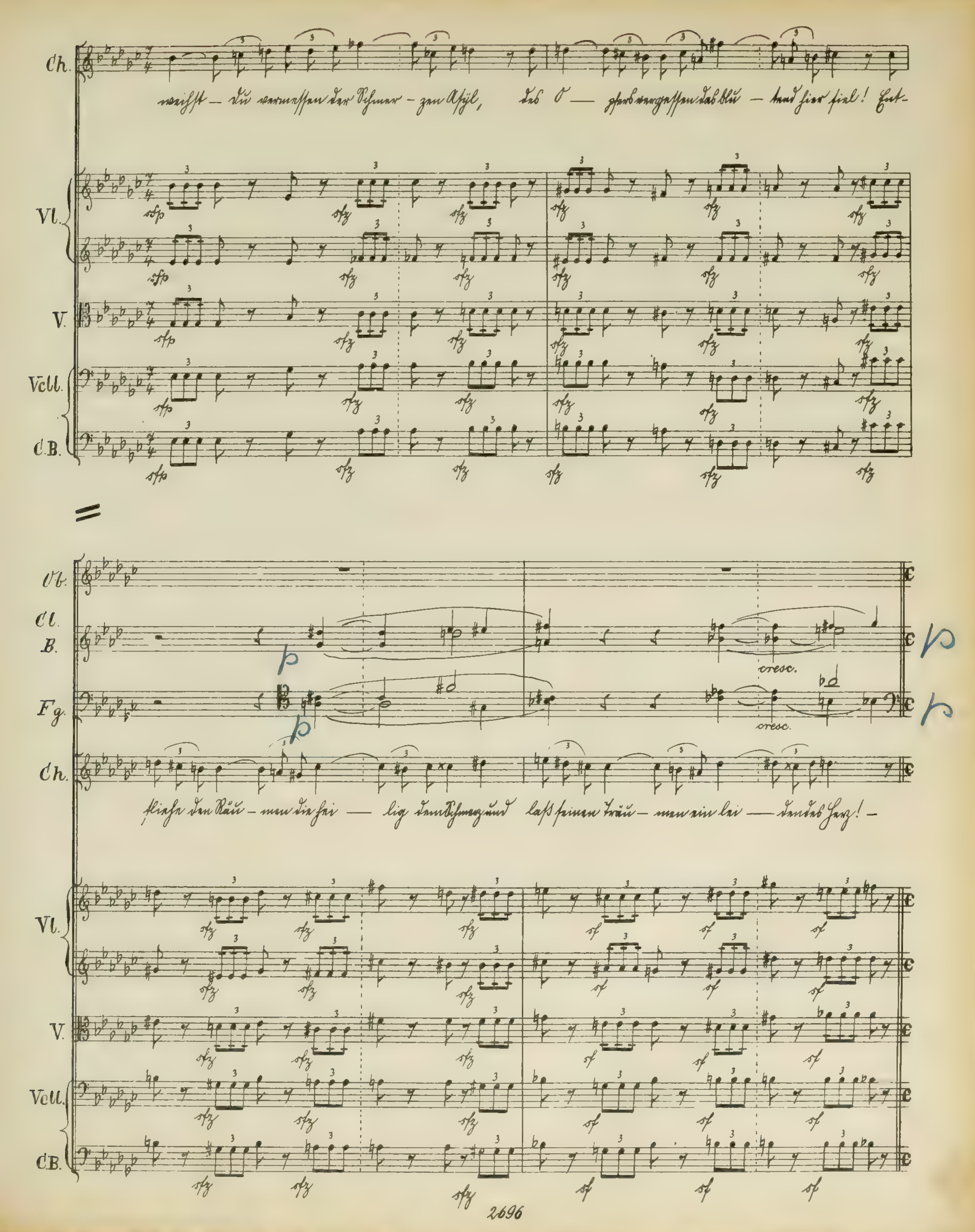

Fl.
Ob.
Cl. A.
1. Solo espress.
p
dim.
B.Cl. A.
Fg.
Cor. E.
Pos.
Tempo.
tr
pp
Timp.
Ch.
Hauch!
R.D.
Vl.
V.
divisi
trem.
Vcll.
p
dim.
C.B.

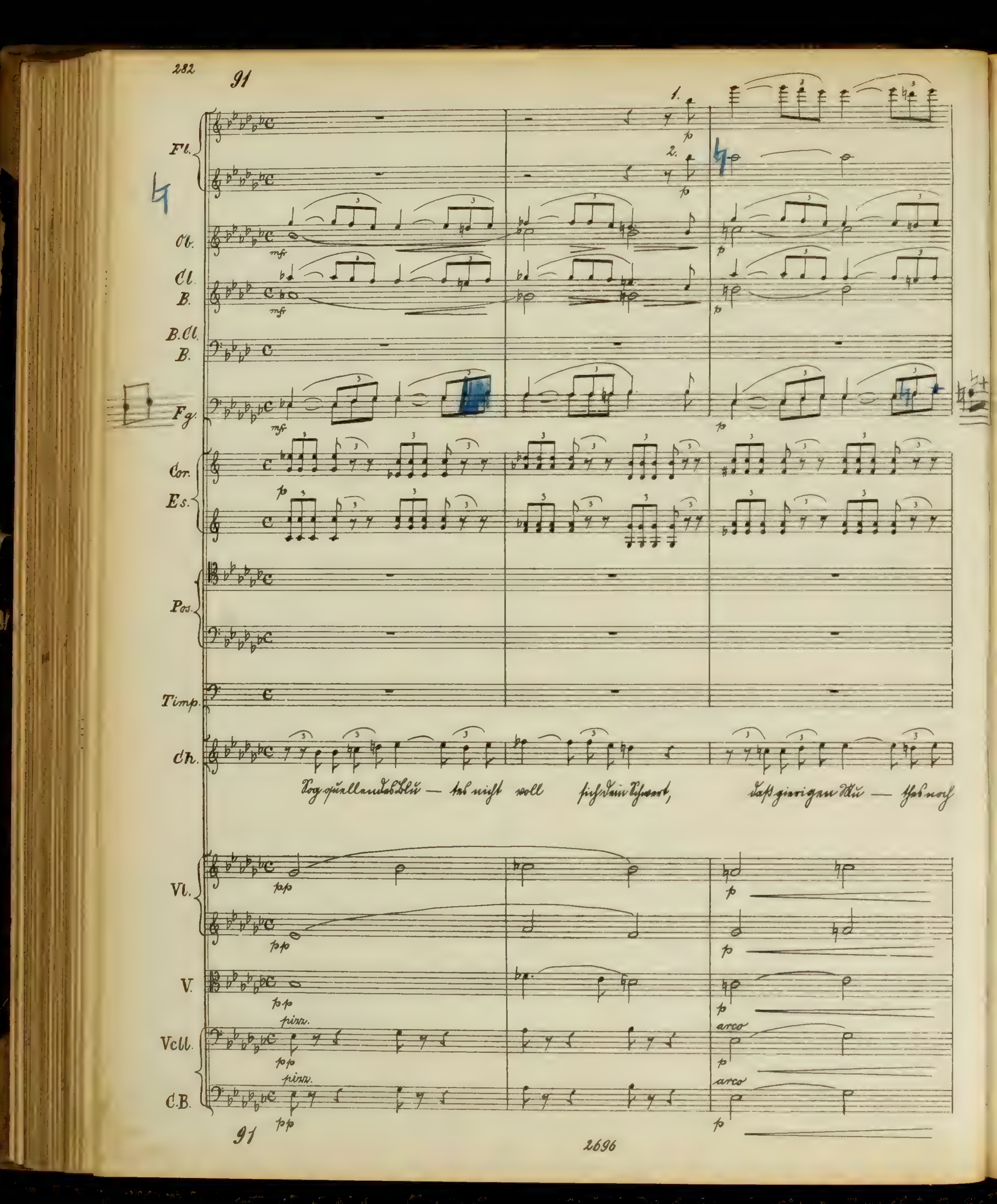


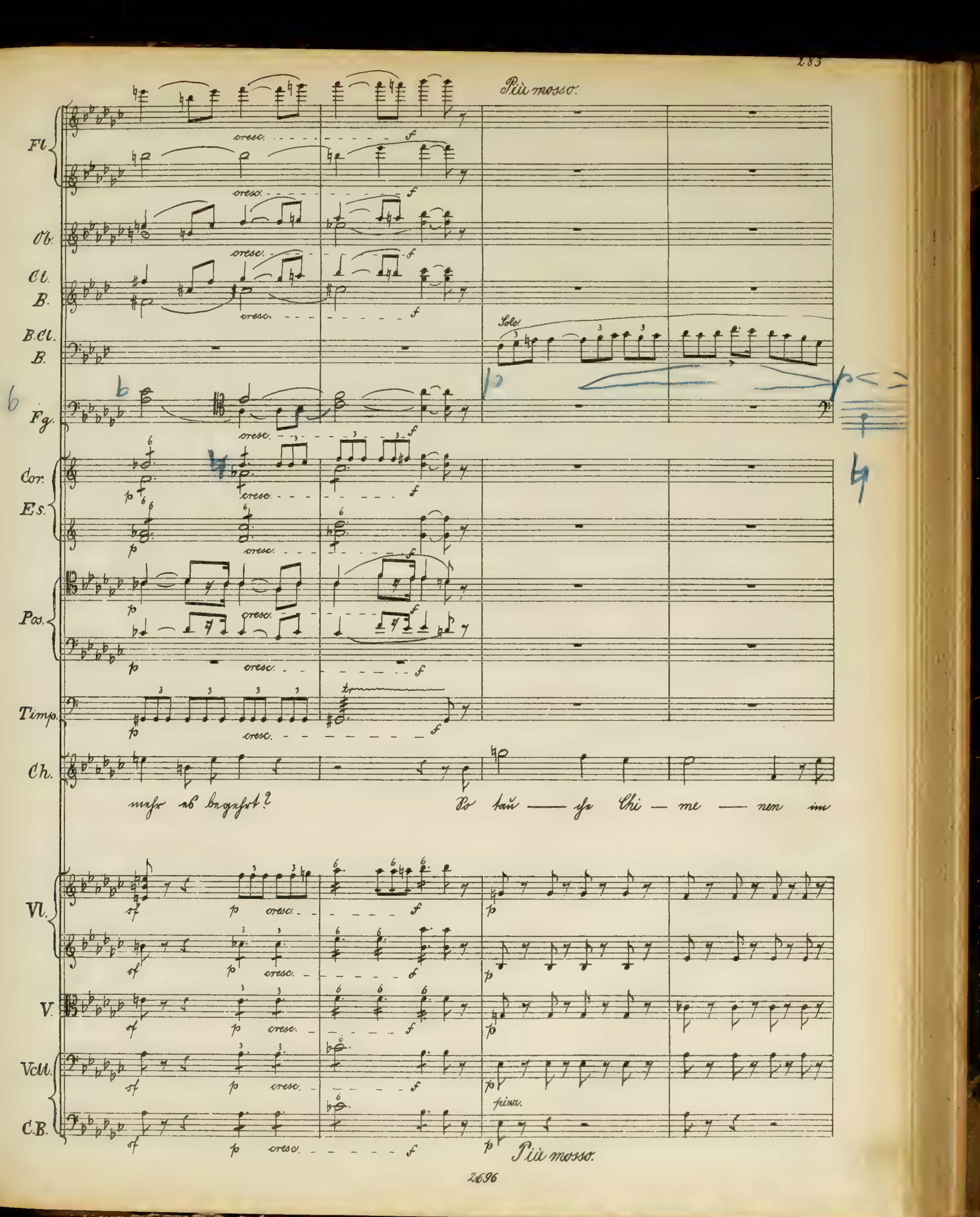
Fl.
Ob.
Cl. A
B.Cl. A.
Fg.
Cor. E
Pos.
Timp.
Chimene.
Ch.
Ach! ——
Nun kenn' ich den Laut!
Ent-
Ruy Diaz läßt den Mantel fallen und tritt etwas vor.
R.D.
Chi-me —— ne.
Vl.
V.
Vcll.
C.B.
cresc.

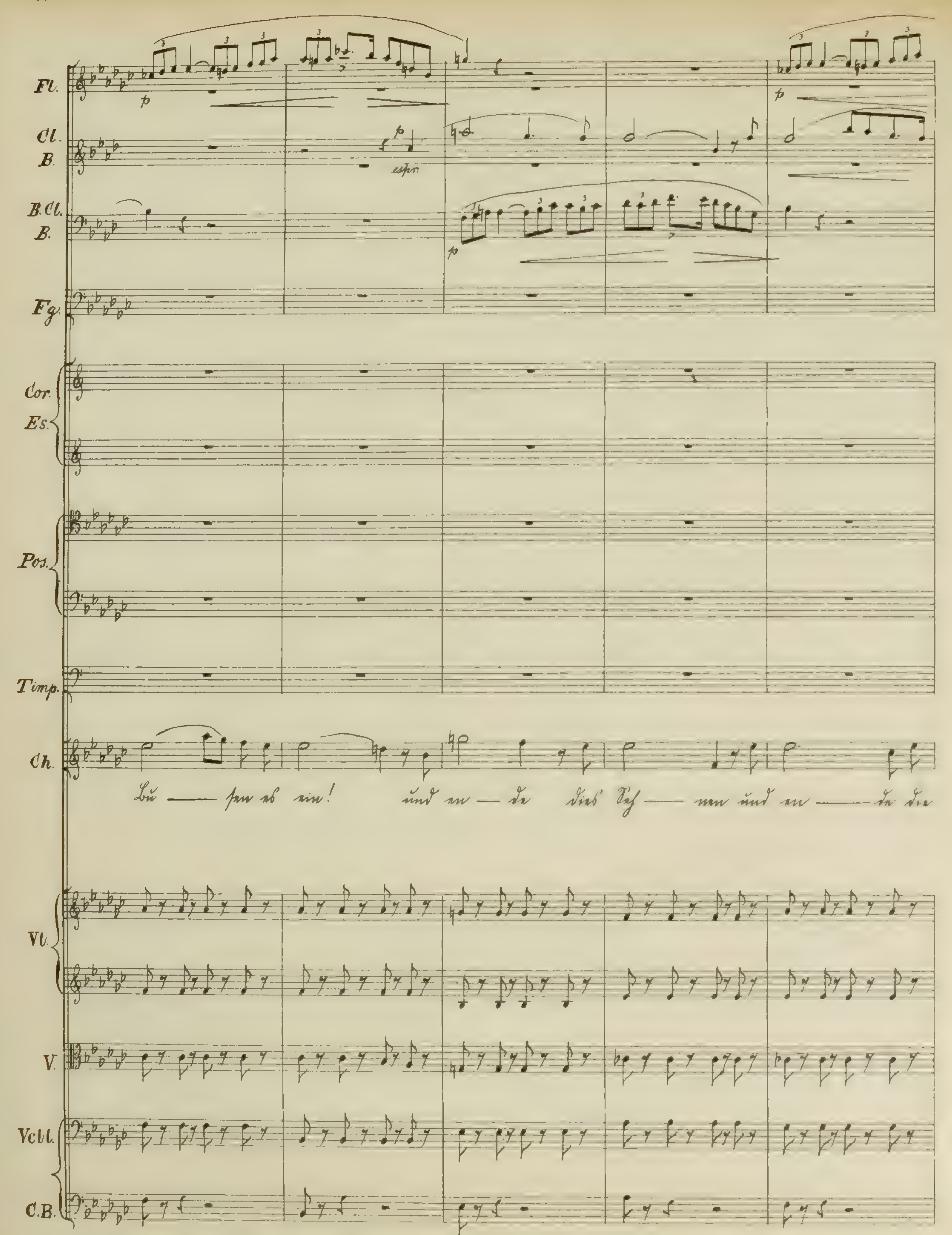

Fl.
Ob.
Cl. A.
in B.
Fg.
Cor. E.
in Es.
Pos.
Timp.
Ch.
flieh! Ent-flieh! mir graut! Ent-
Vl.
V.
Vcll.
C.B.

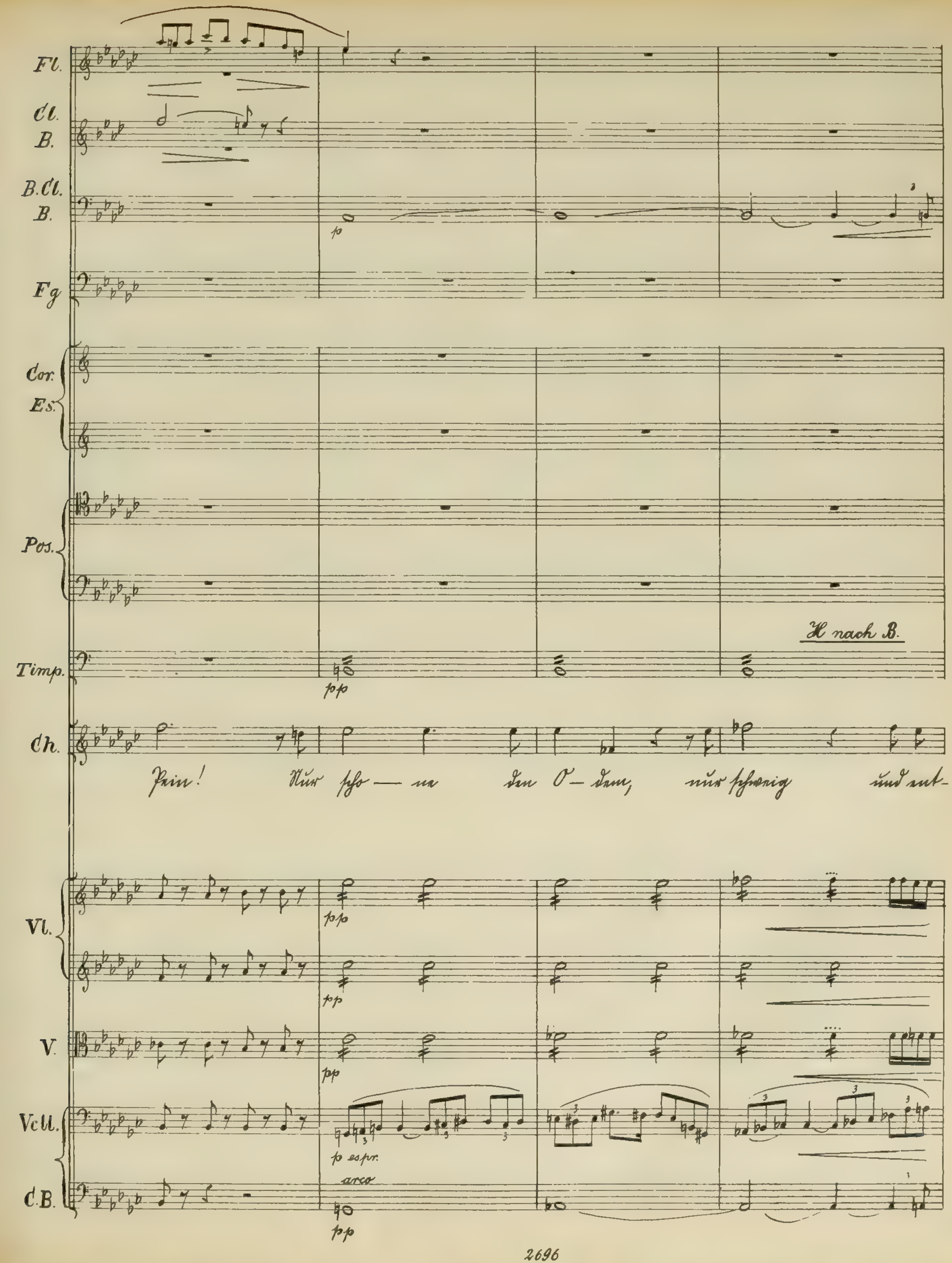
2696

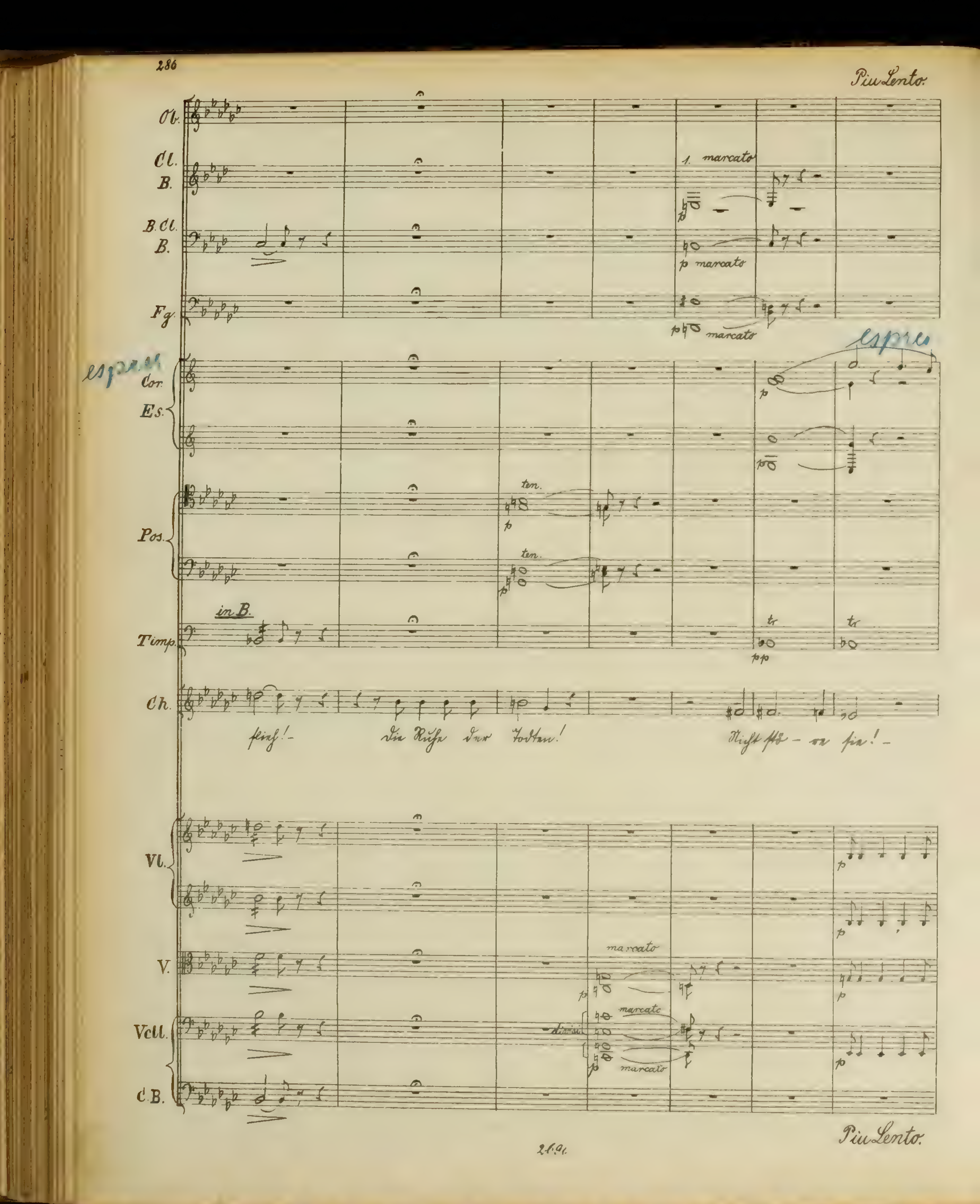

Ch.
Vl.
V.
Vcll.
C.B.
Ob.
Cl.
B.
Fg.
Ch.
Vl.
V.
Vcll.
C.B.
cresc.
cresc.
2696


91
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
Pos.
Timp.
Ch.
Vl.
V.
Vcll.
C.B.
pizz.
arco
91


Più mosso.
Fl.
Ob.
Cl. B.
B.Cl. B.
Solo
Fg.
Cor. Es.
Pos.
Timp.
Ch.
Vl.
V.
Vcll.
C.B.
pizz.
Più mosso.


Fl.
p
Cl.
B.
espr.
B.Cl.
B.
Fg.
Cor.
Es.
Pos.
Timp.
Ch.
Vl.
V.
Vcll.
C.B.


Fl.
Cl.
B.
B.Cl.
B.
Fg
Cor.
Es.
Pos.
H nach B.
Timp.
pp
Ch.
Vl.
pp
V.
pp
Vcll.
p espr.
arco
C.B.
pp


Più Lento.
Ob.
Cl. B.
1. marcato
B.Cl. B.
p marcato
Fg.
marcato
espress
espress
Cor. Es.
Pos.
ten.
in B.
Timp.
Ch.
Die Ruhe der Todten!
marcato
Vl.
V.
Vcll.
C.B.
Più Lento.

Allegro.

Fl.

Ob.

Cl. B.

in A.

Fg.

Cor. Es.

Pos.

Timp.

Ruy Diaz.

R. D.

Chi — me —

string.

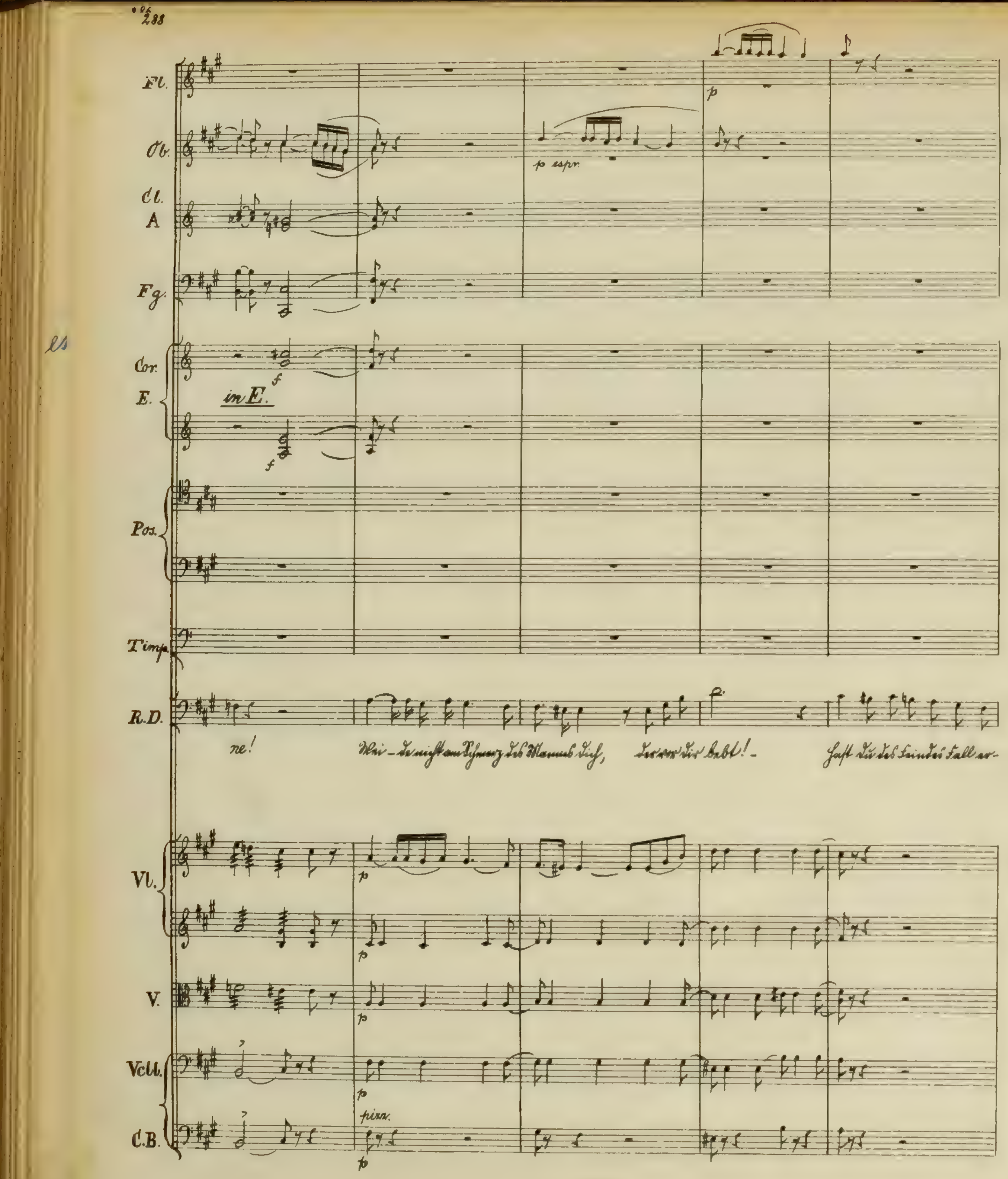
Vl.

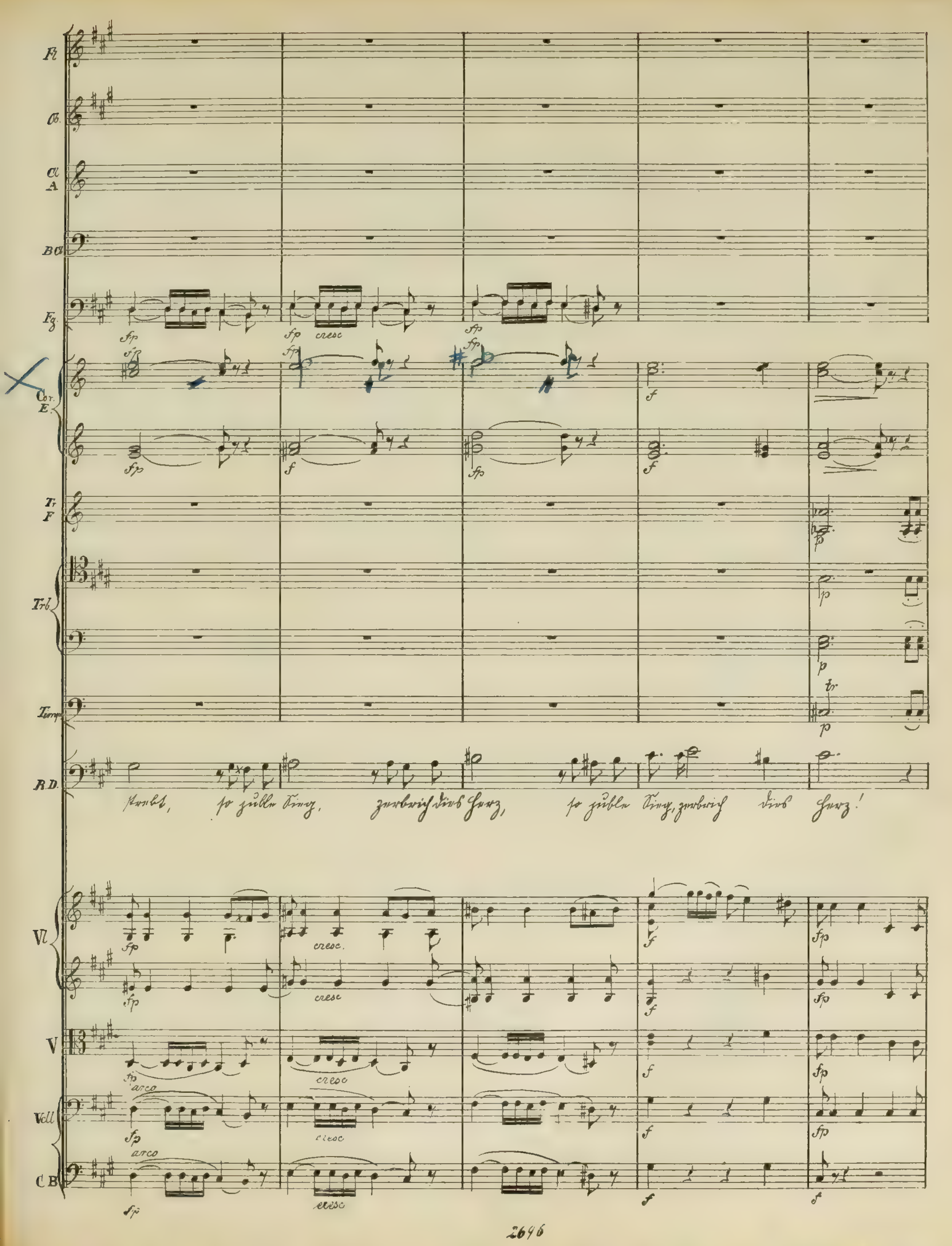
V.

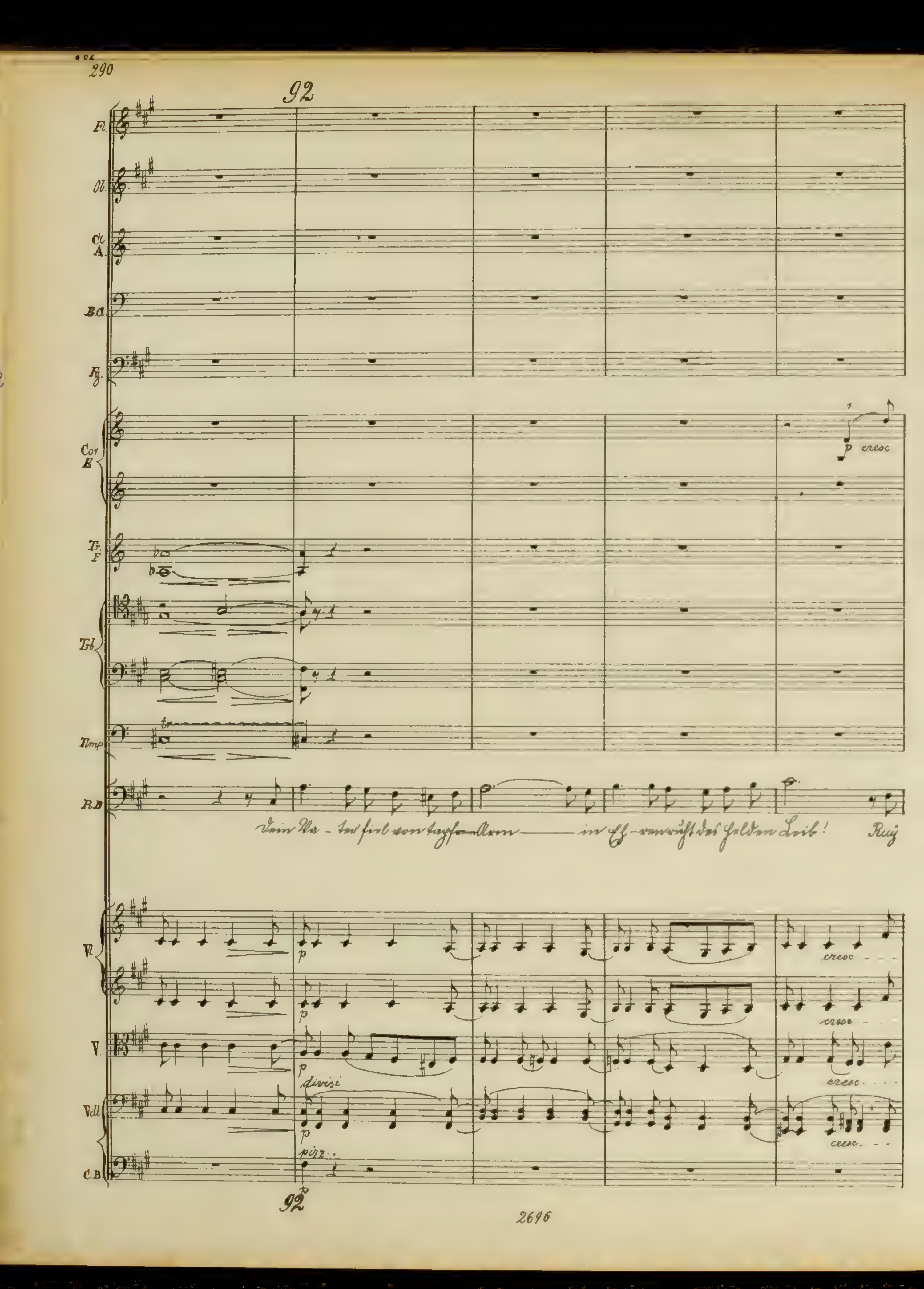
Vcll.

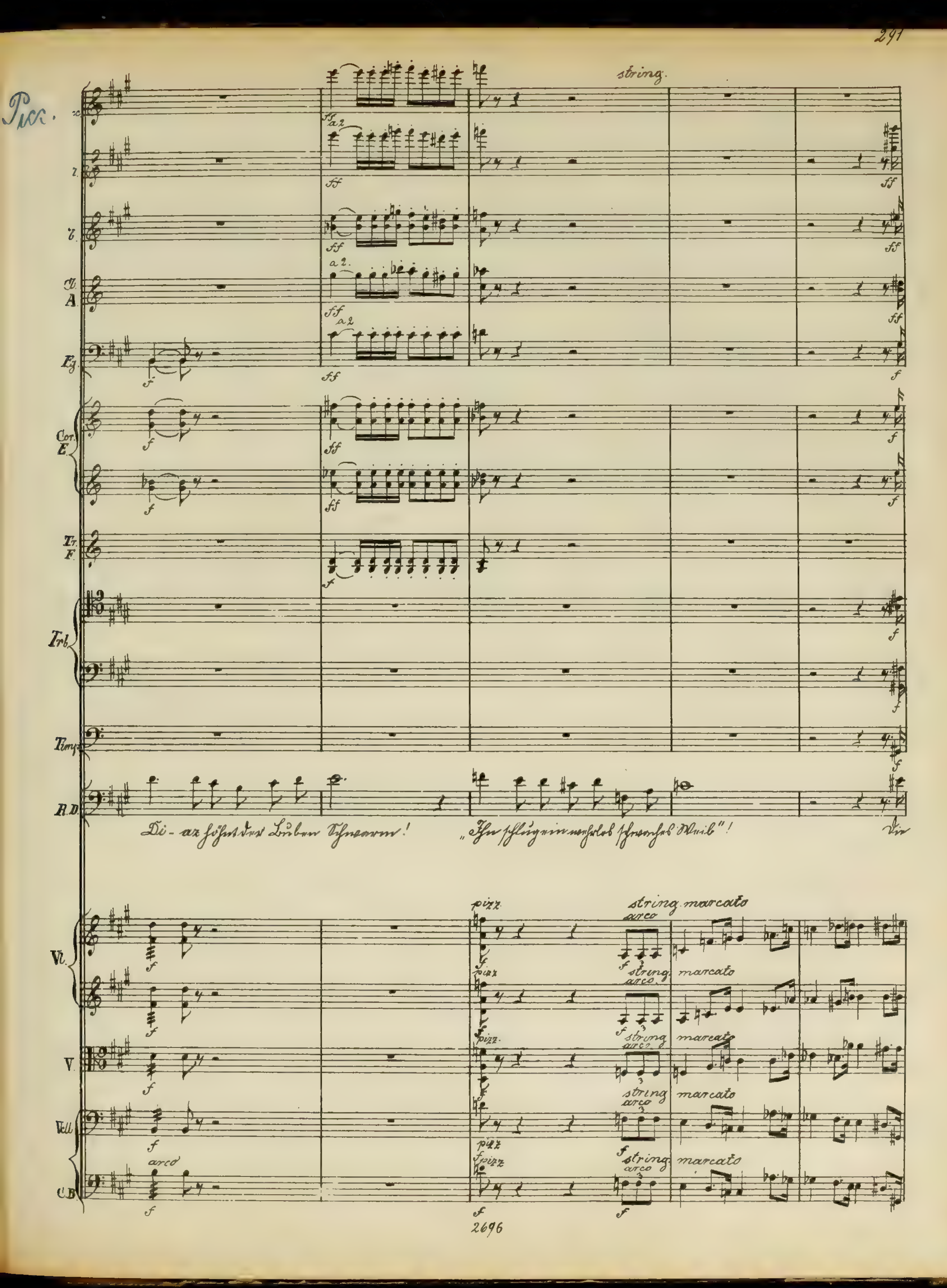
C.B.

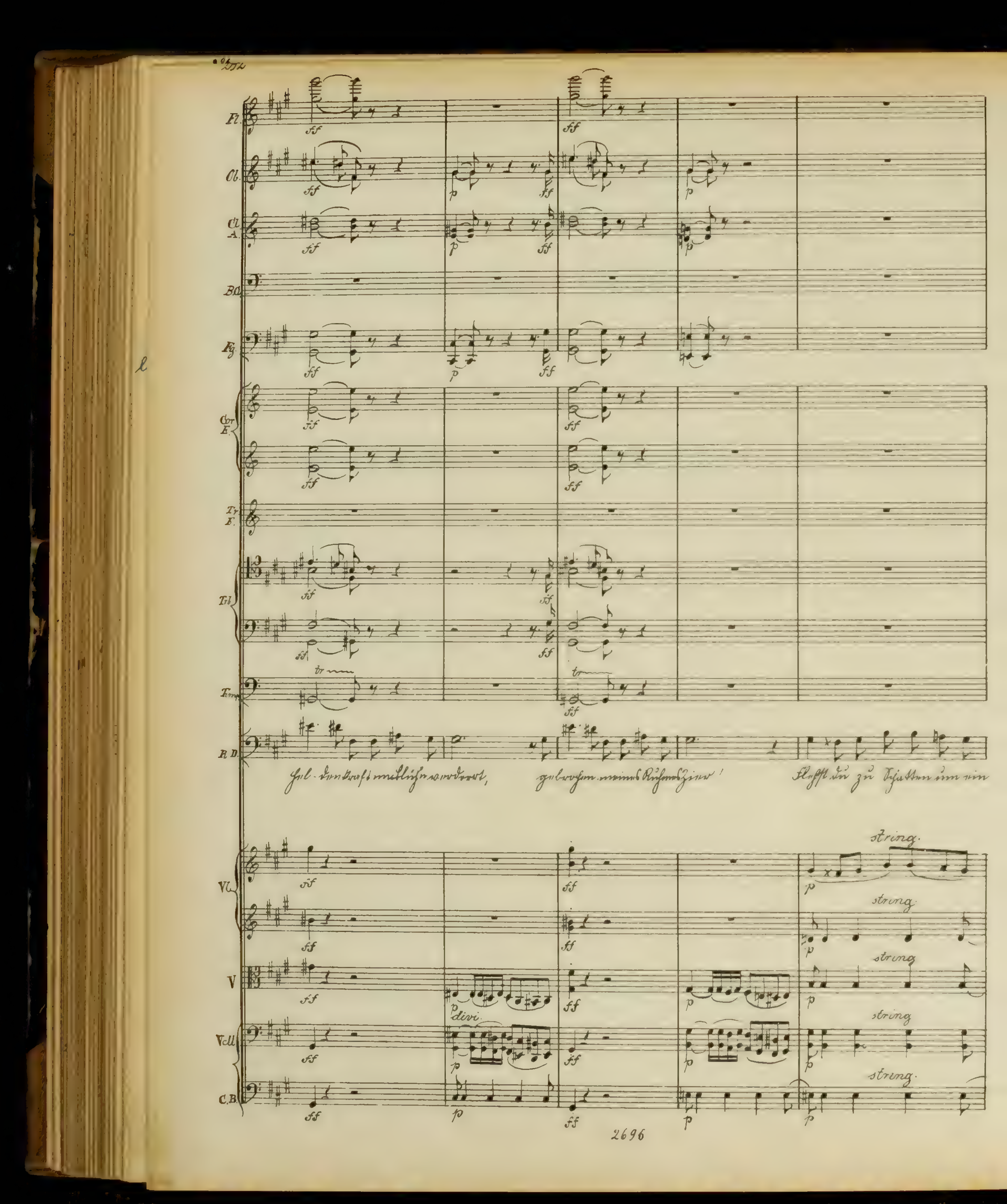
Allegro.

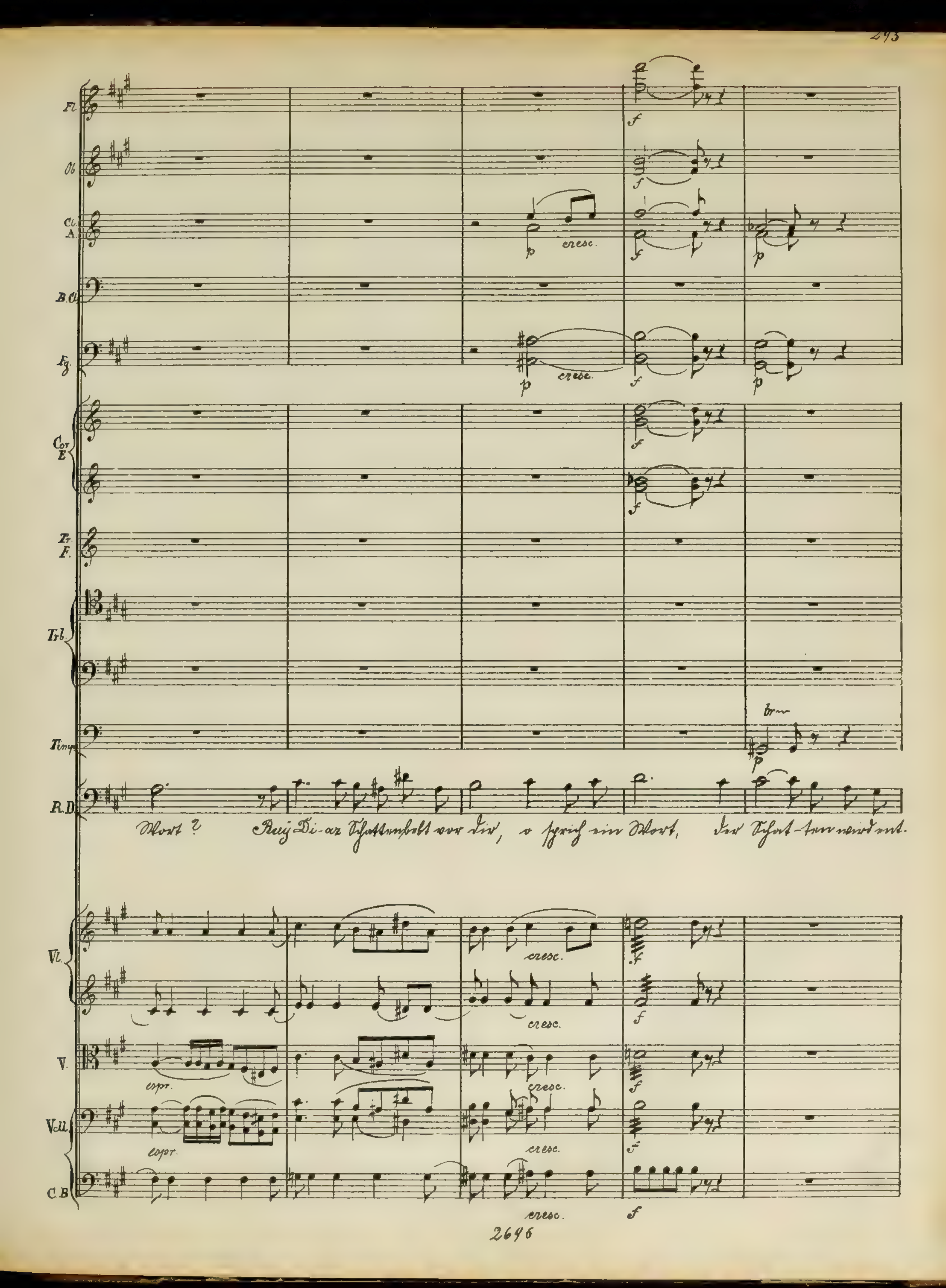

Fl.
Ob.
p espr.
Cl. A
Fg.
Cor. E.
in E.
Pos.
Timp.
R.D.
ne!
Vl.
V.
Vcll.
pizz.
C.B.

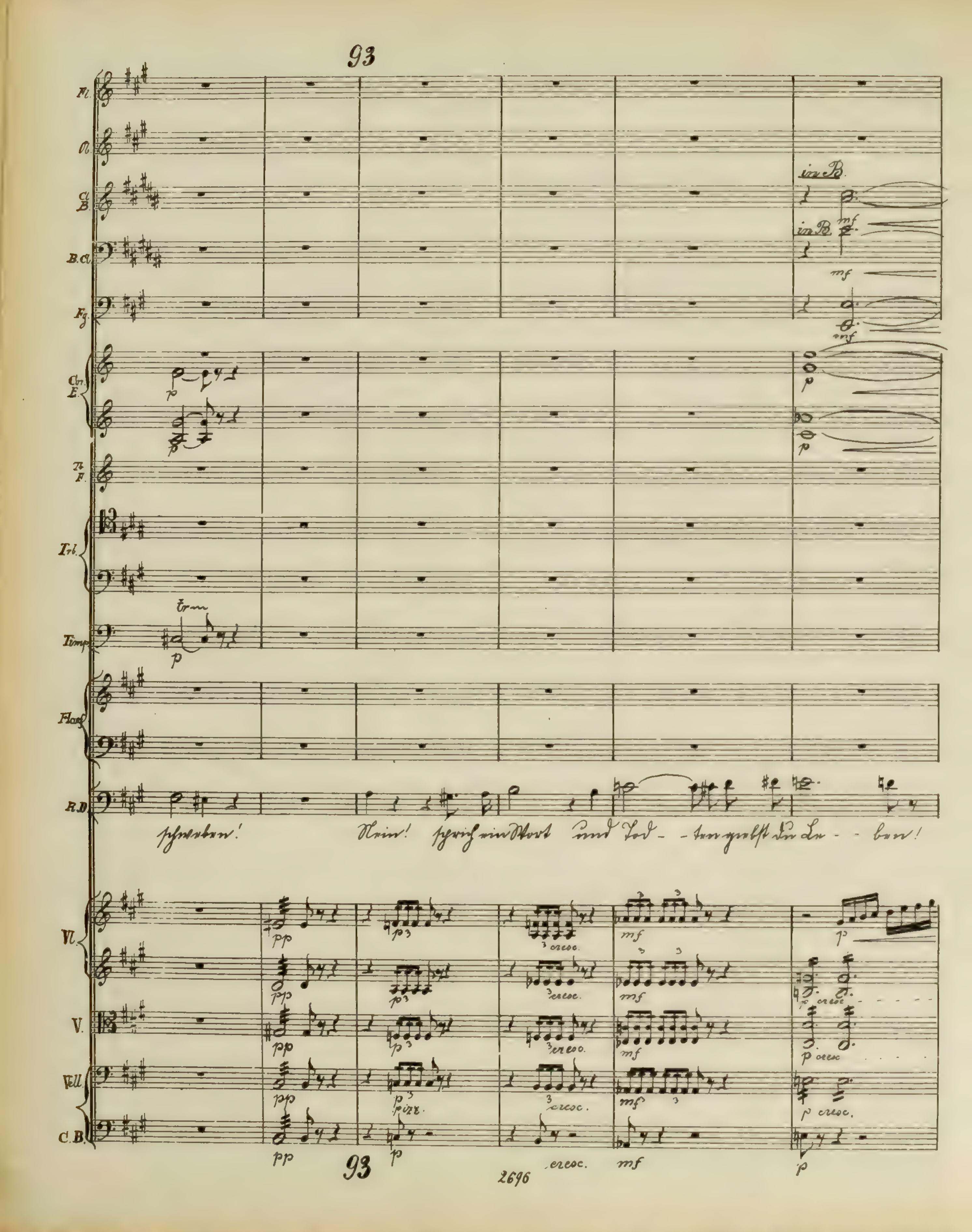

Fl.
Ob.
Cl. A
Fg.
Cor. E.
Tr. F
Trb.
Timp.
R.D.
Vl.
V.
Vcll.
C.B.
cresc.
arco
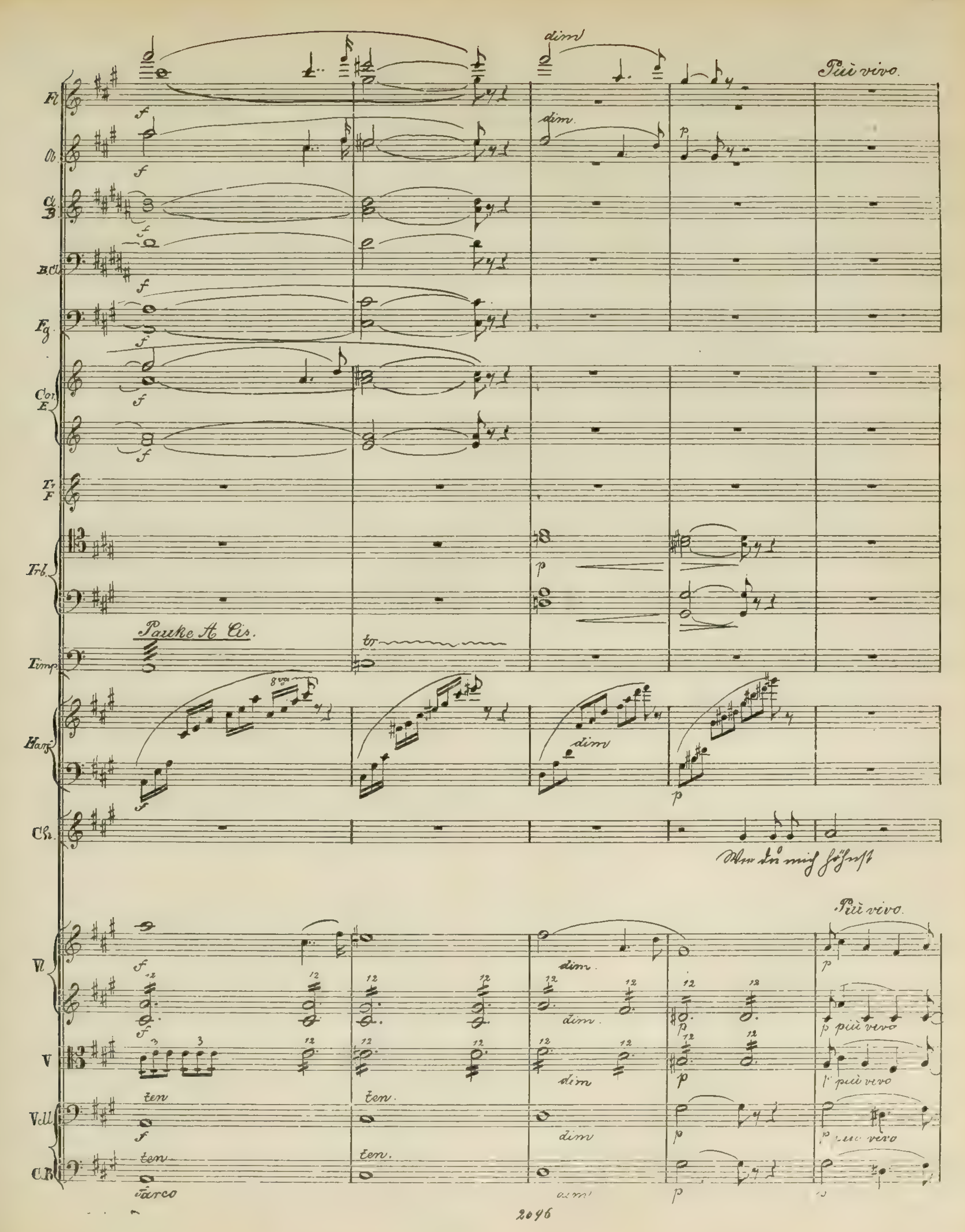

92
Fl.
Ob.
Cl. A.
B.Cl.
Fg.
Cor. E
Tr. F
Trb.
Timp
Vl.
V.
Vcll.
C.B.
p
cresc
divisi
pizz.
92


Pic.
string.
a 2
ff
Fg.
Cor. E.
Tr. F.
Trb.
Timp.
R.D.
pizz.
arco
string. marcato
Vl.
V.
Vcll.
C.B.

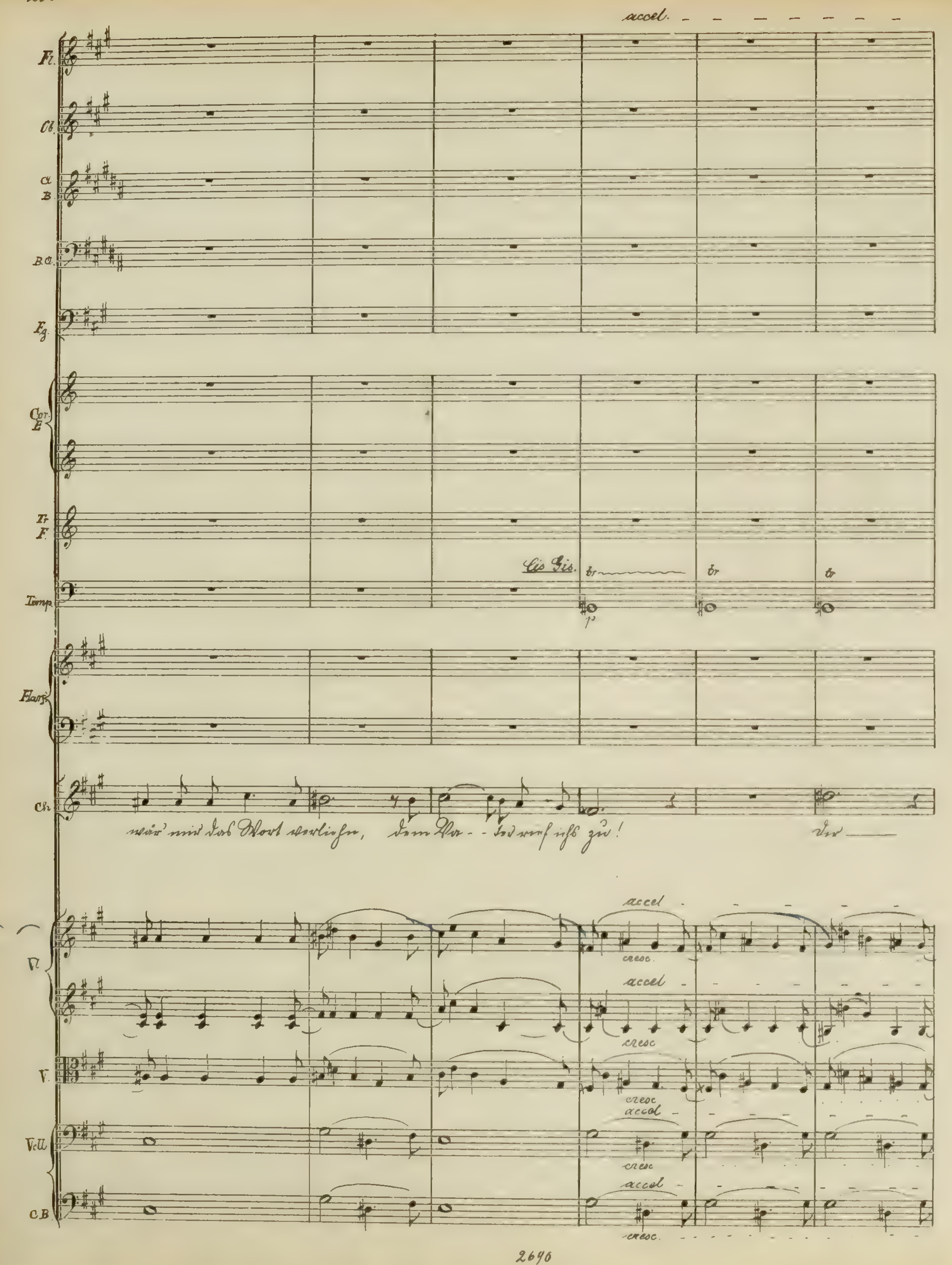

Fl.
Ob.
Cl. A.
BCl.
Fg.
Cor. F.
Tr. F.
Tb.
R. D.
string.
divi.
Vl.
V
Vcll.
C.B.

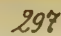

Fl.
Ob.
Cl. A.
B.Cl.
Fg.
Cor. E.
Tr. F.
Trb.
Timp.
R.D.
Vl.
V.
Vcll.
C.B.
cresc.
espr.
2646


93
Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. E.
Tr. F.
Trb.
Timp.
Harf.
R.D.
Vl.
V.
Vell.
C.B.
in B.
in B.
tr
pp
p
mf
cresc.
pizz.
sterben! Nein! sprich ein Wort und Tod- -ten gabst du Le- -ben!
93



Fl
Ob
Cl B
B.Cl
Fg
Cor E
Tr F
Trb
Pauke A Cis.
Timp
Harf
Ch
Vl
V
Vcll
C.B
dim
Più vivo.
p più vivo
ten
arco


accel.
Fl.
Ob.
Cl. B
B.Cl.
Fg.
Cor. E
Tr. F
Cis Gis.
tr
Timp.
p
Harf.
Ch.
wär' mir das Wort verliehen, dem Va - - ter rief ich zu!
Der
accel
cresc.
Vl
V.
Vcll.
CB
cresc.



Allegro molto.

Fl. — 1. mf espr.

Ob. — 1. mf espr.

Cl. B — p

B.Cl.

Fg. — mf

Cor. E. — 1. espr.

Tr. F.

Timp. — tr p

Harf. — 8va mf

Allegro molto.

Ch. — wir - - ziehn!

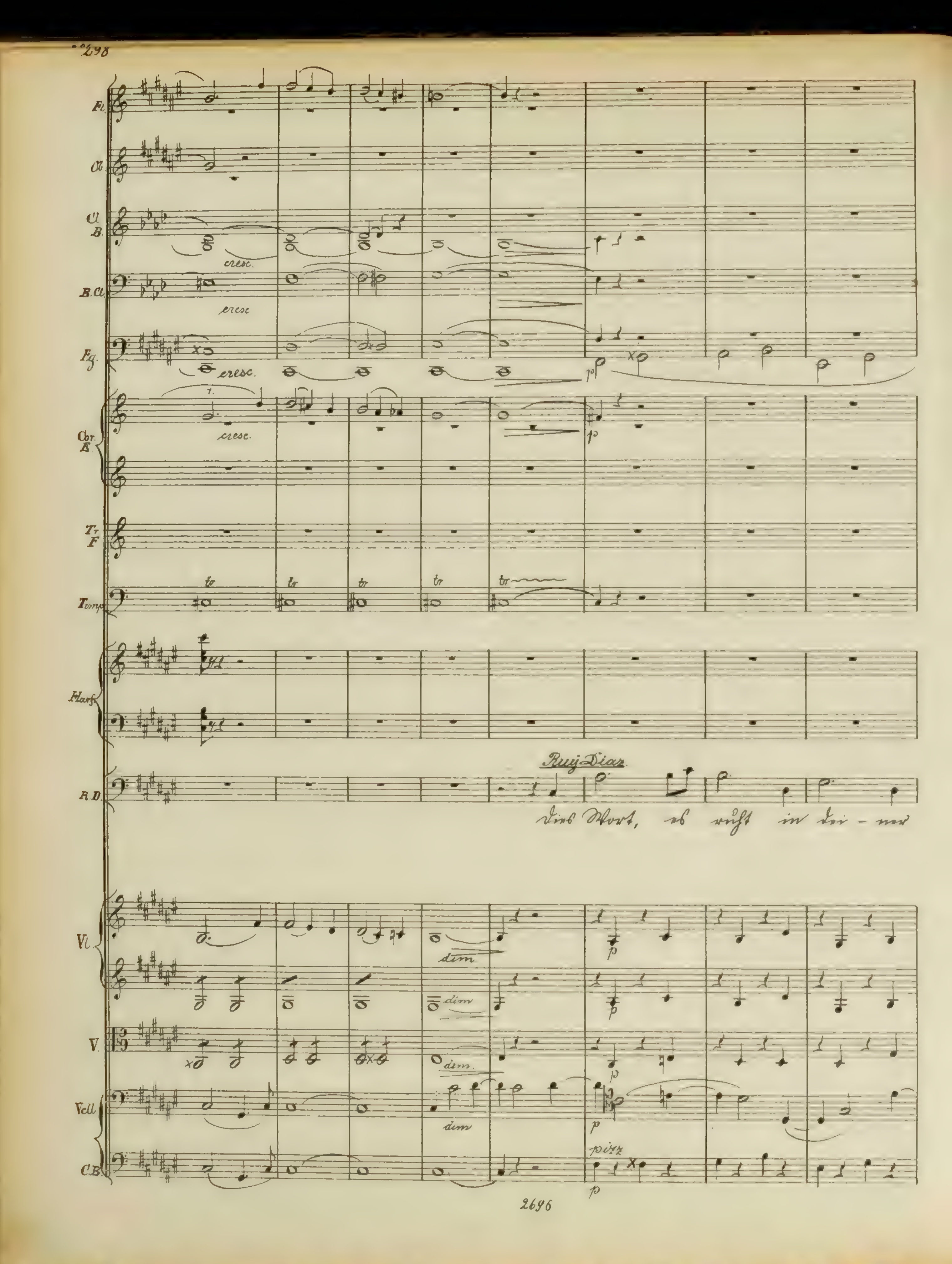
Allegro molto

Vl. — p espr. cresc.

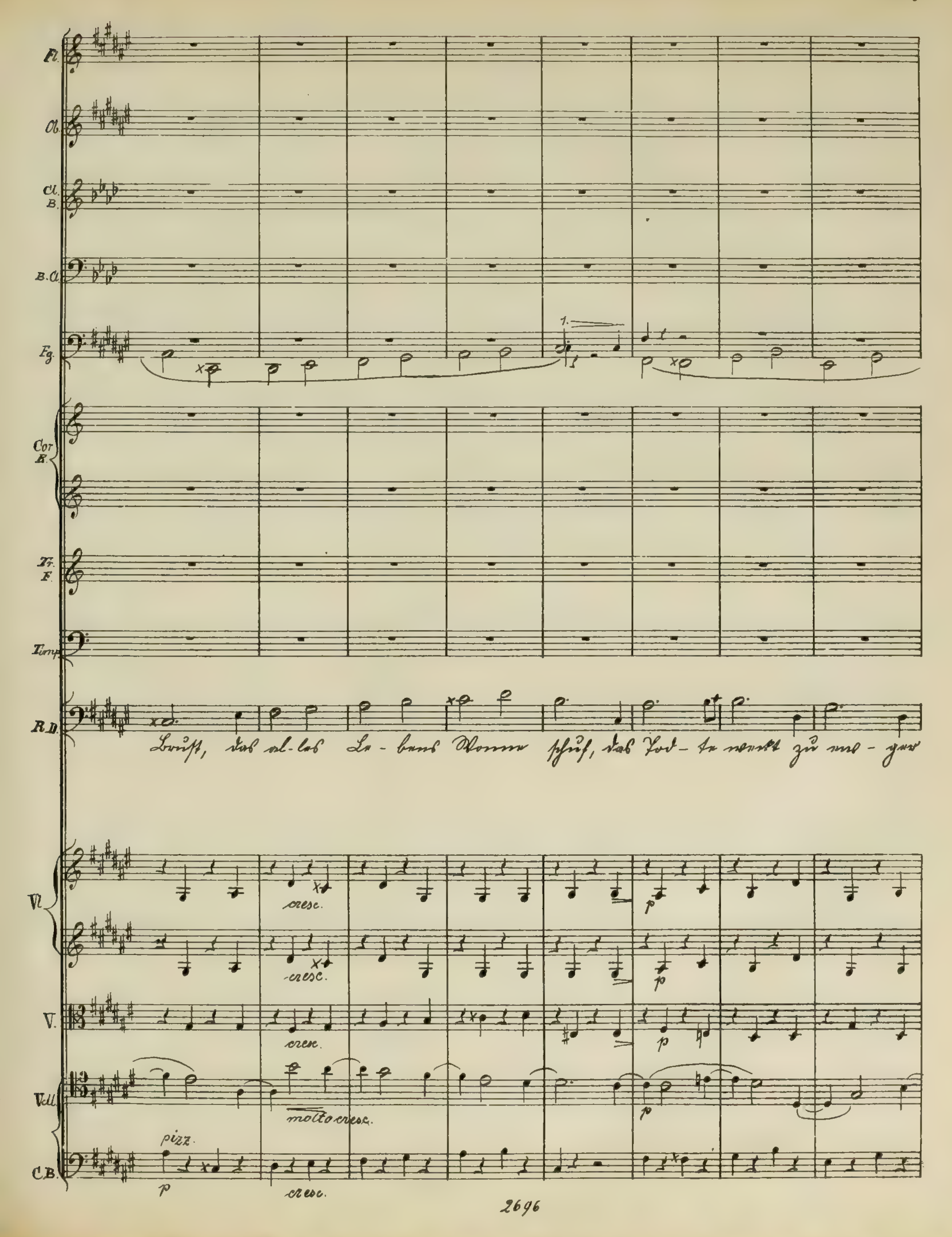
V — p cresc.

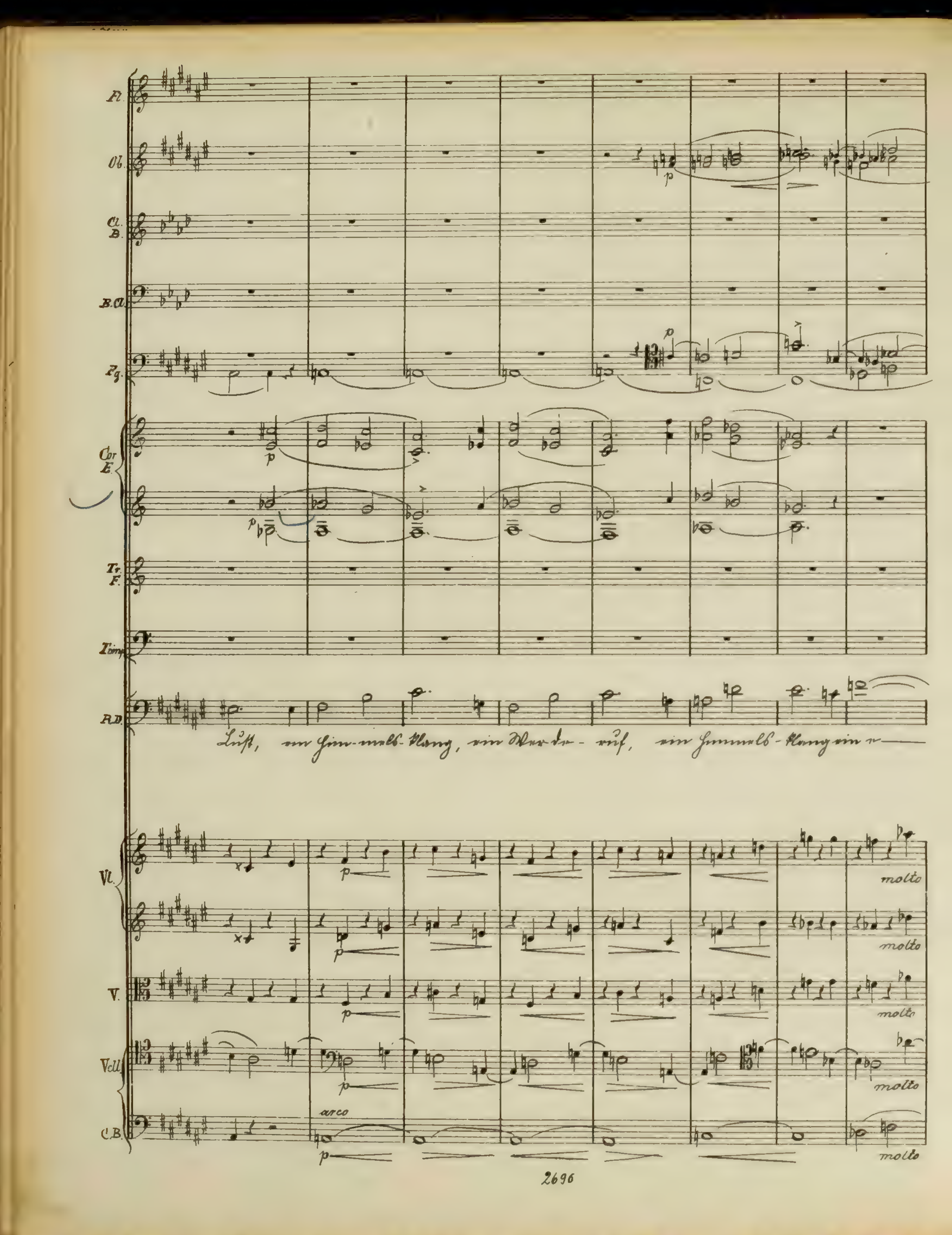
Vcll. — mf cresc.

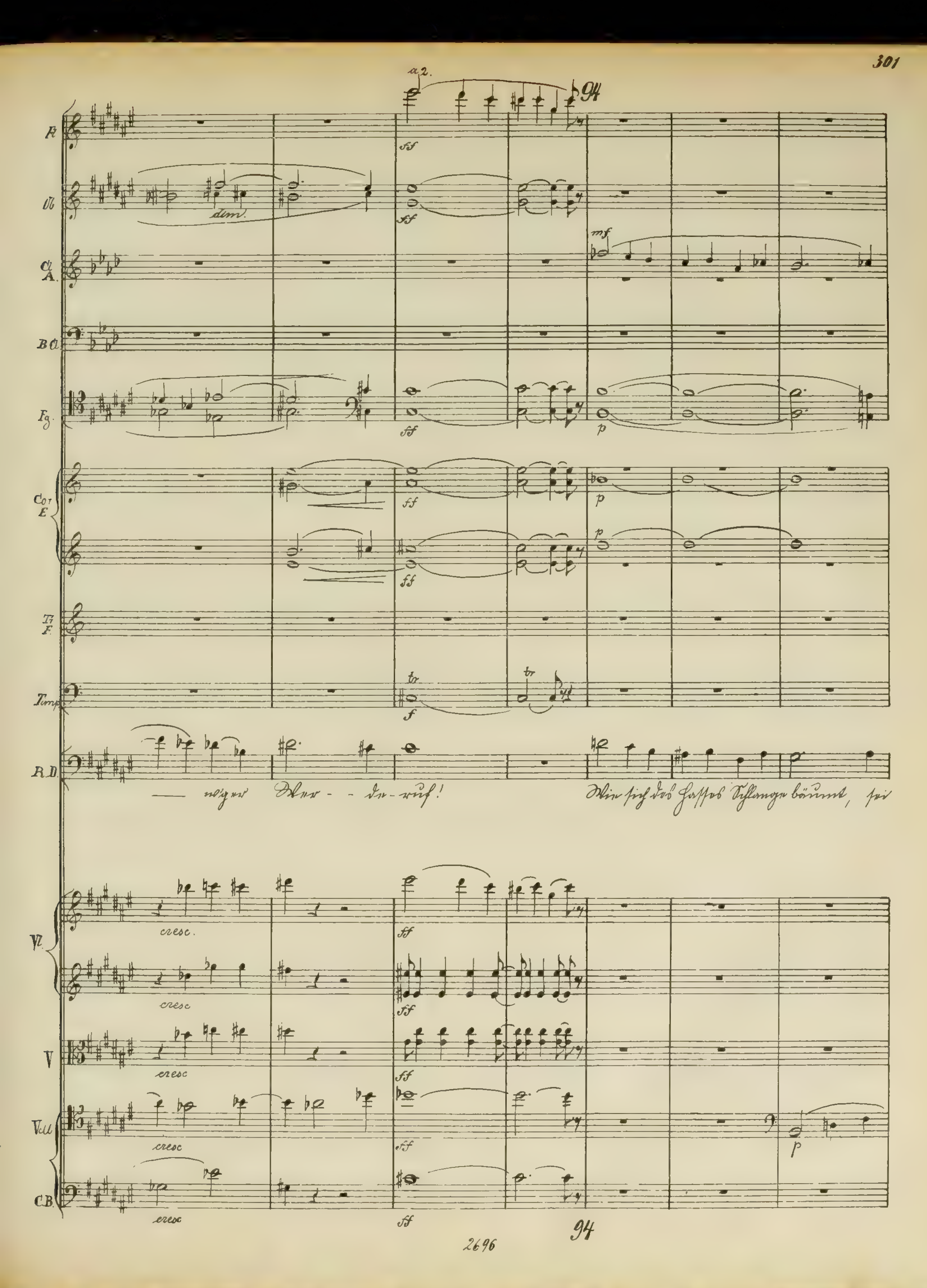
C. B — mf cresc.



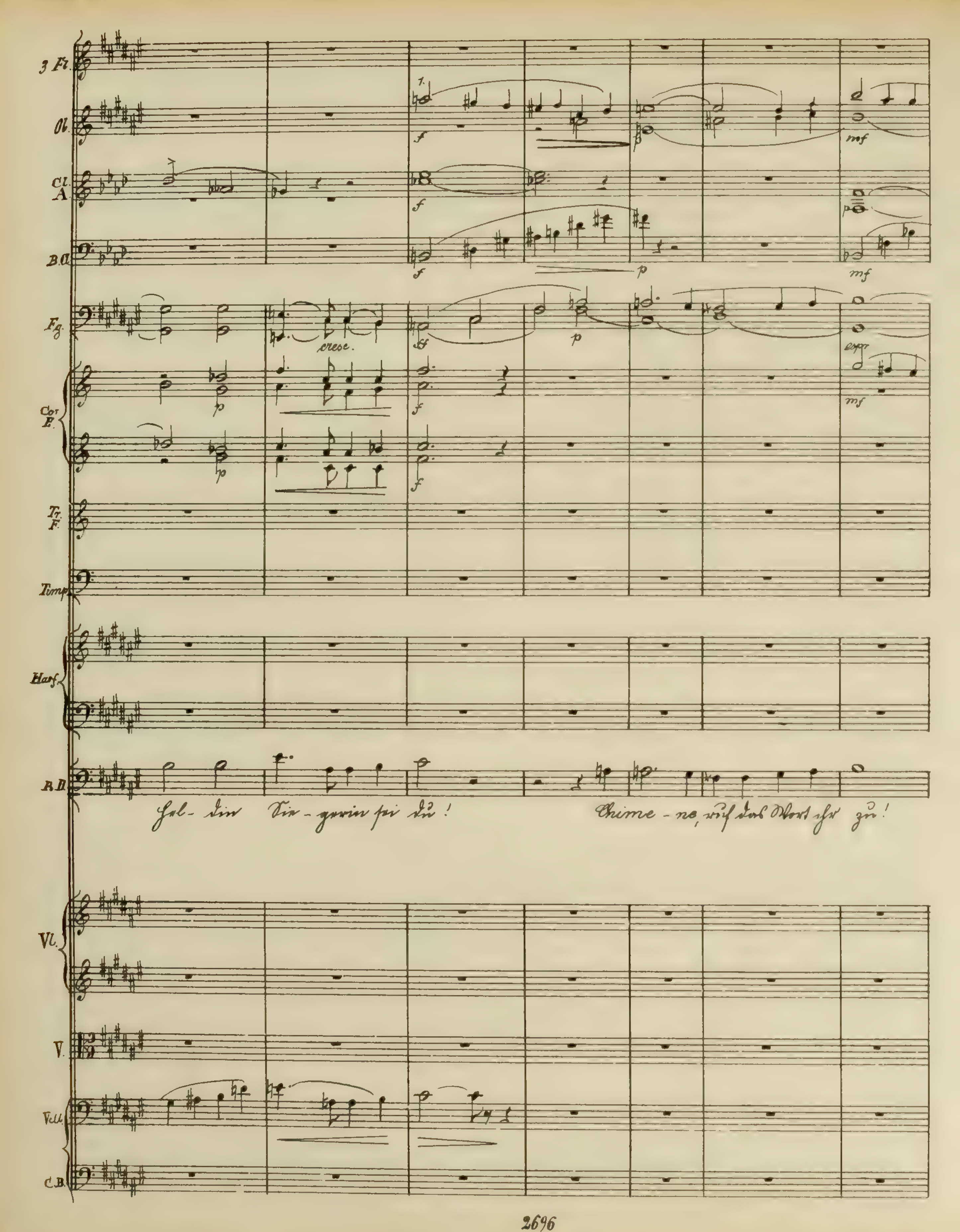
Fl.
Ob.
Cl. B.
cresc.
B.Cl.
cresc
Fg.
cresc.
p
Cor. E.
cresc.
p
Tr. F
tr
Timp.
Harf.
Ruy Diaz.
R.D.
Dies Wort, es ruht in dei - ner
Vl.
dim
p
V.
dim.
Vell
dim
p
pizz
C.B.
p

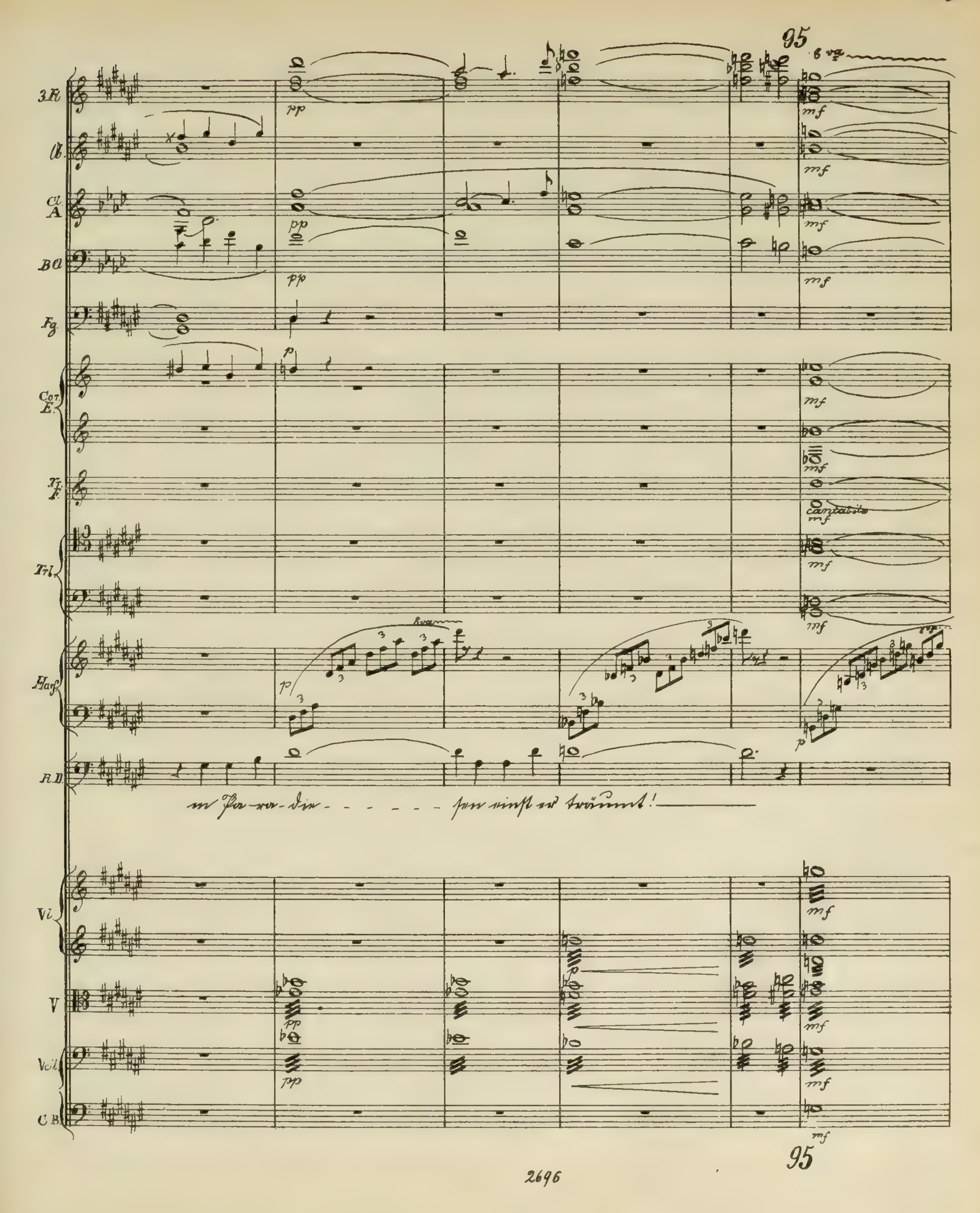

Fl.
Ob.
Cl. B.
B.Cl.
Fg.
1.
Cor. E.
Tr. F.
Timp.
R.D.
Vl.
cresc.
p
V.
cresc.
Vcll.
molto cresc.
p
pizz.
C.B.
p
cresc.

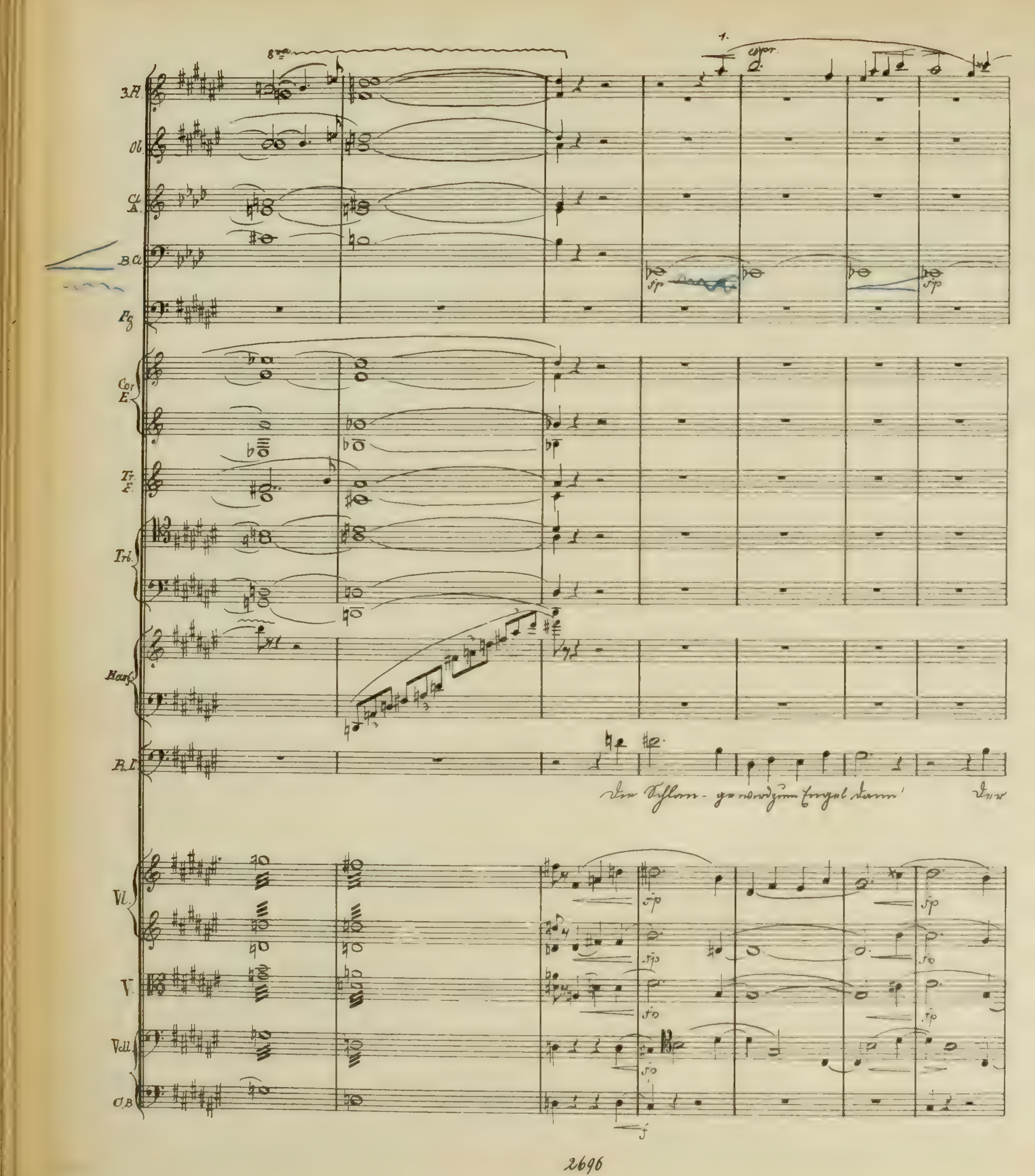

Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. E.
Tr. F.
Timp.
R.D.
Vl.
V.
Vcll.
C.B.
arco
molto

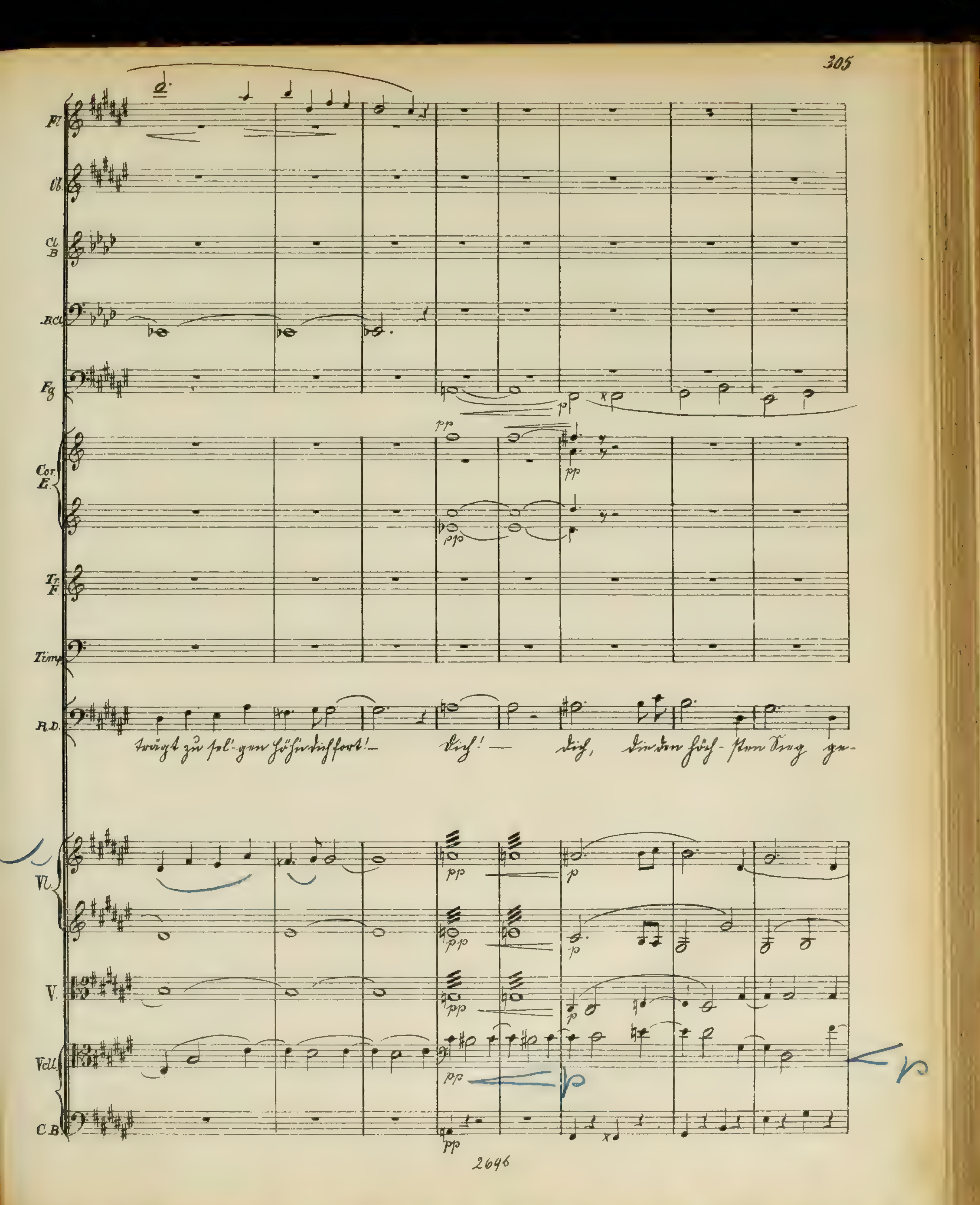


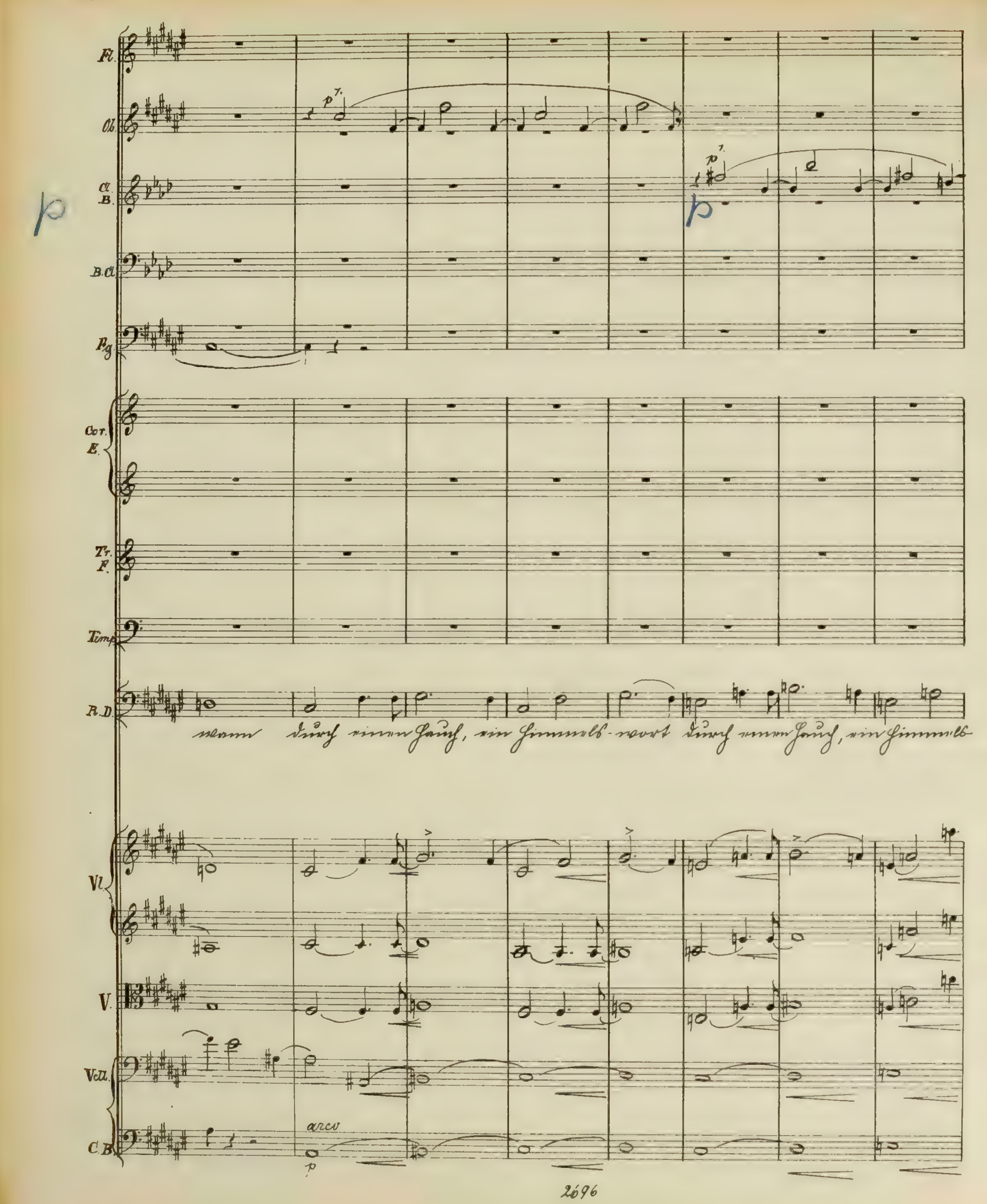
a 2.
94
Fl.
Ob.
Cl. A.
B Cl.
Fg.
Cor. E.
Tr. F.
Timp.
R.D.
Vl.
V.
Vcll.
C.B.
dim.
cresc.
94

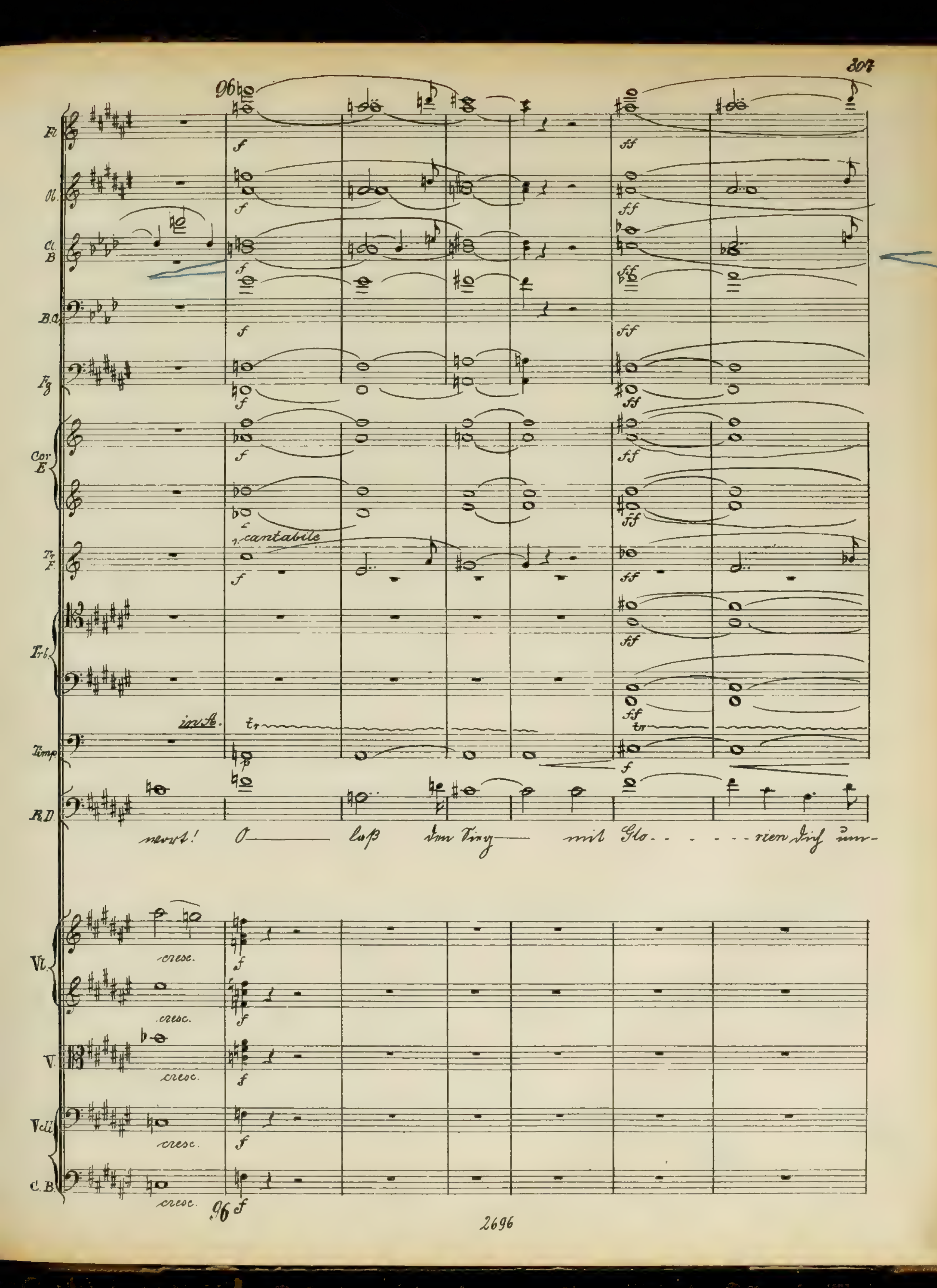

3 Fl.
Ob.
Cl. A.
B.Cl.
Fg.
Cor. E.
Tr. F.
Timp.
Harf.
R.D.
Hol- din Kö-nigin sei du!
Chime-ne, ruf das Wort ihr zu!
Vl.
V.
Vcll.
C.B.
cresc.
espr.


95
3 Fl.
Ob.
Cl. A
B Cl.
Fg.
Cor. E.
Tr. F.
Trl.
Harf.
R. D.
Vl.
V.
Vcl.
C B.
cantabile
95


3 Fl.
Ob.
Cl. A.
B.Cl.
Fg.
Cor. E.
Tr. F.
Trb.
Harf.
Vl.
V.
Vcll.
C.B.


Fl
Ob.
Cl. B
B.Cl.
Fg
Cor. E.
Tr. F.
Timp.
R.D.
trägt zu sel'gen Höhen dich fort! — dich! — dich, die den höch- sten Drang ge-
Vl.
V.
Vcll.
C.B.
2646

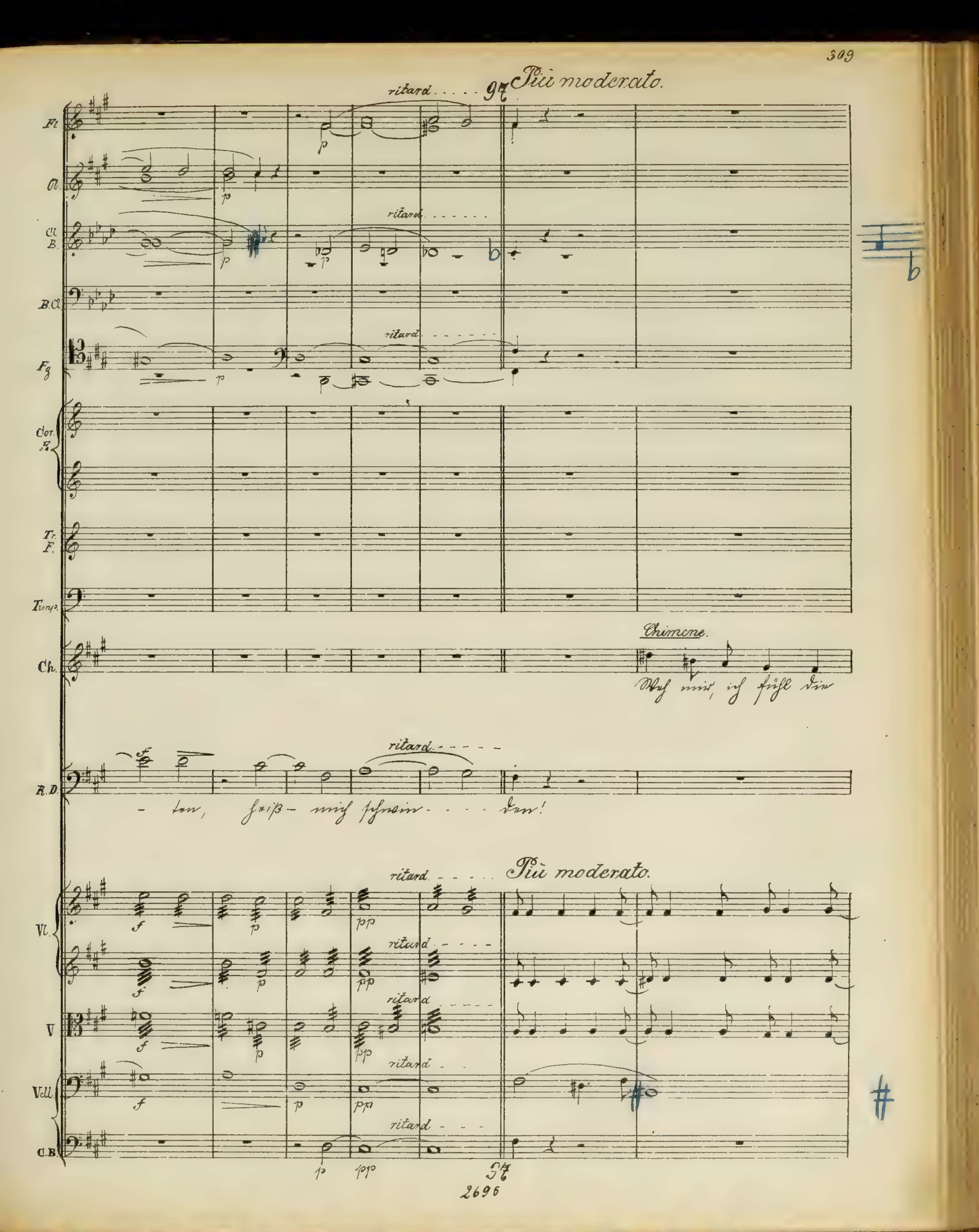

Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. E.
Tr. F.
Timp.
R.D.
wenn durch einen Hauch, ein Himmels-wort durch einen Hauch, ein Himmels
Vl.
V.
Vcll.
C.B.
arco
p

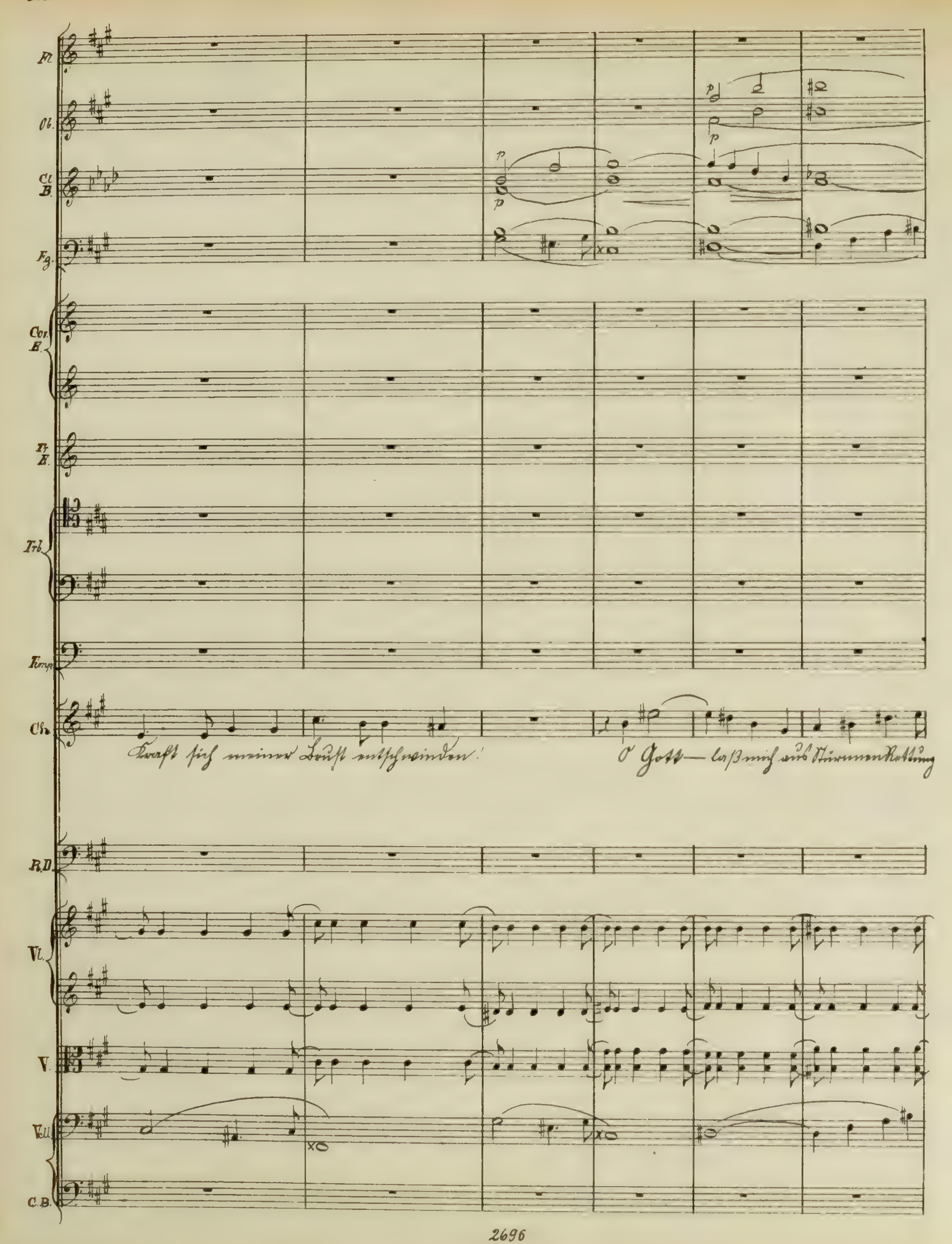

96
Fl.
Ob.
Cl. B
B.Cl.
Fg.
Cor. E.
cantabile
Tr. F.
Trb.
Timp.
in A.
R.D.
nvrt! O — laß den Ring — mit Glo - - - - - rien dich um-
Vl.
cresc.
V.
Vcll.
C.B.
96

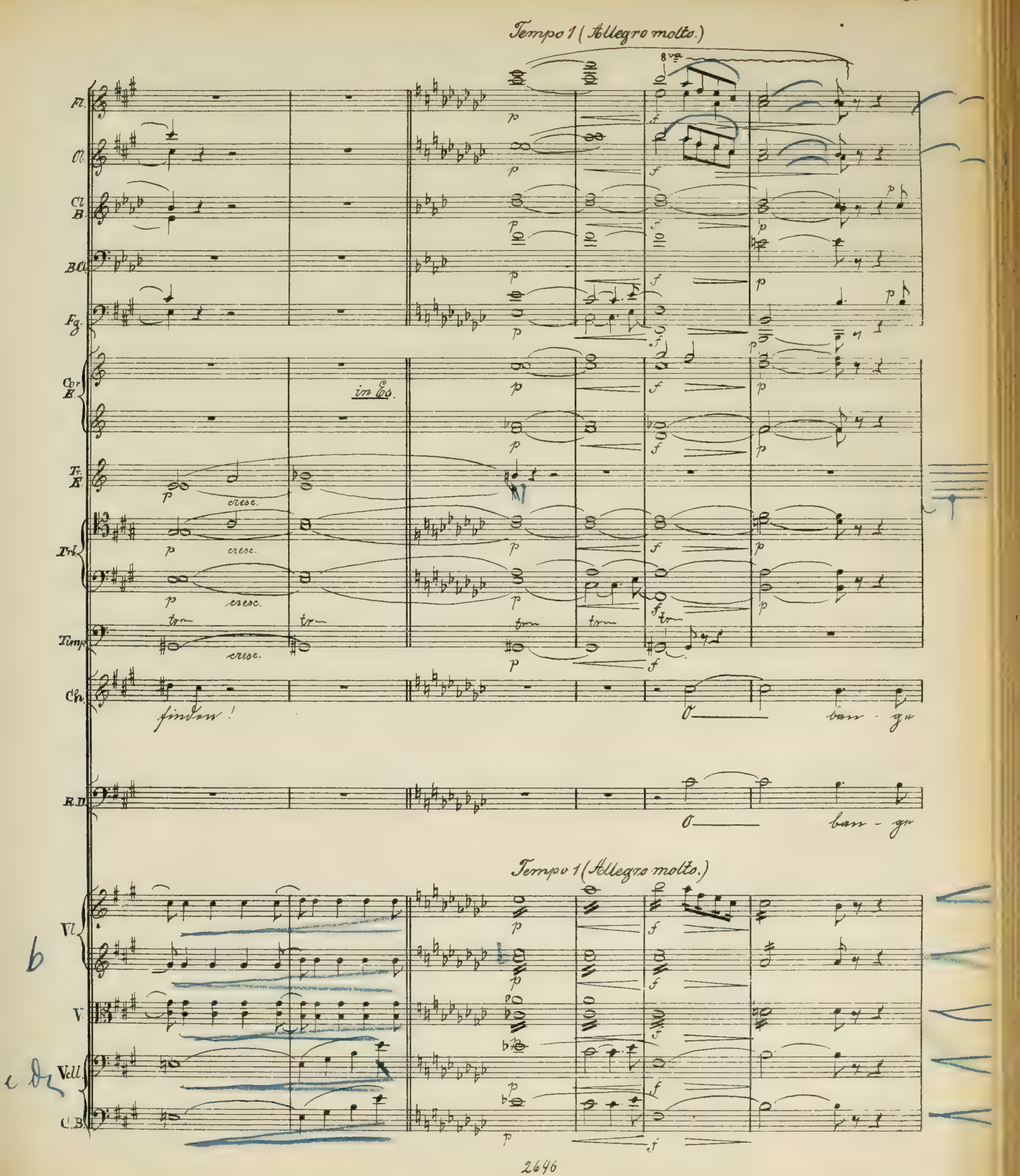
Fl.
Ob.
Cl. B.
Bcl.
Fg.
Cor. E.
Tr. F.
Trb.
Timp.
R. D.

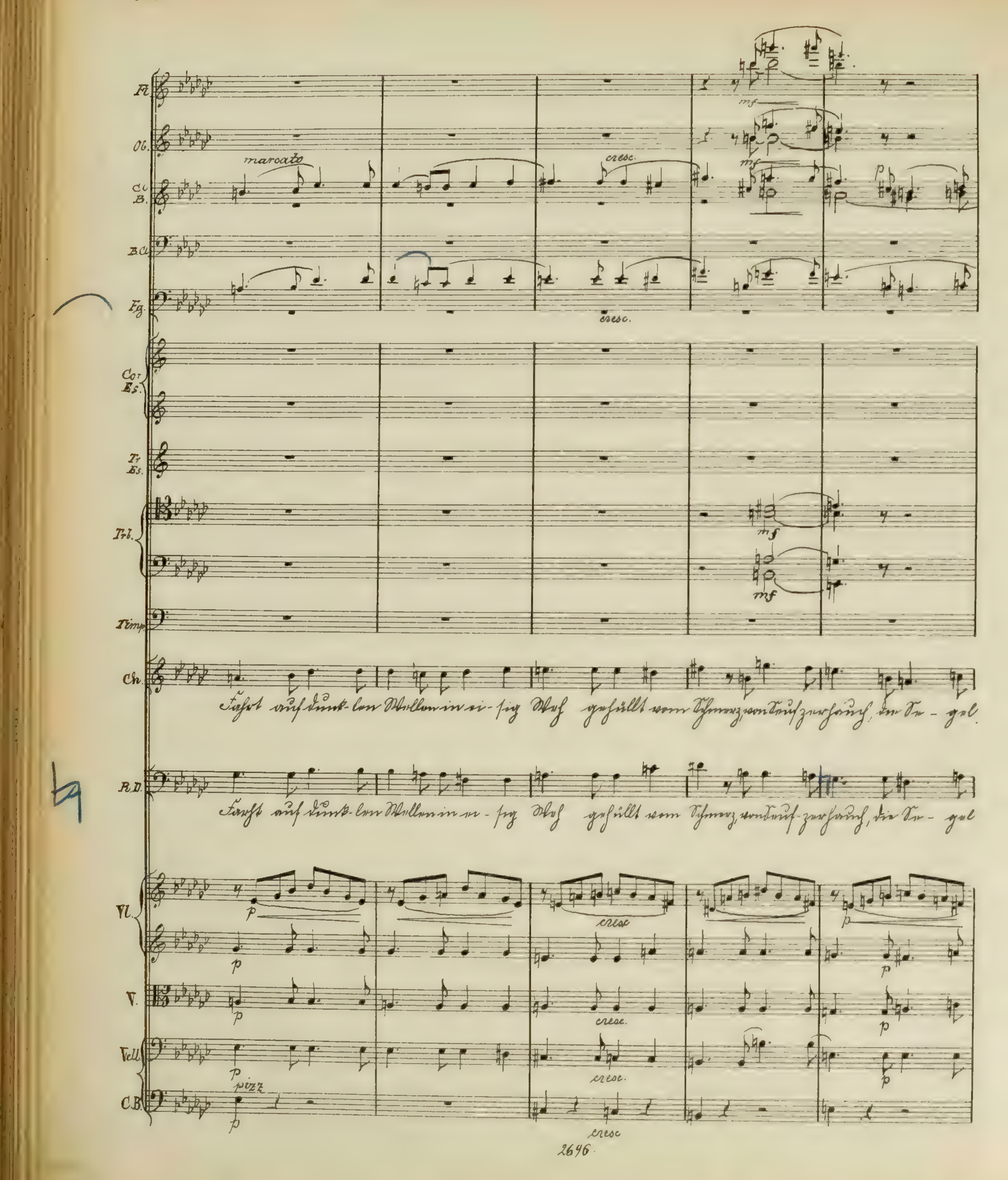
wein - den! Doch nein! Ich bin ein Thor . . .

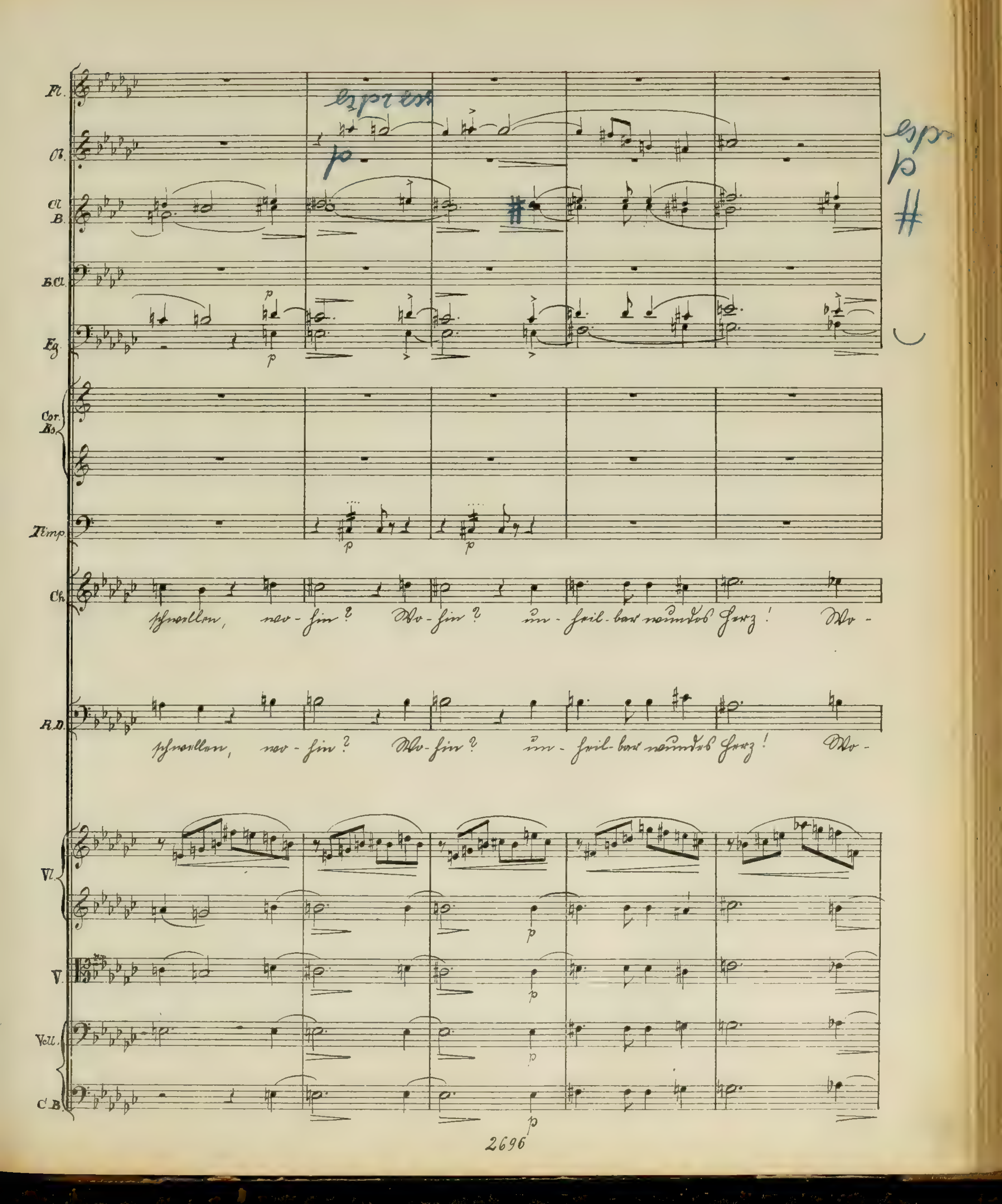
Vl.
V.
Vcll.
CB.

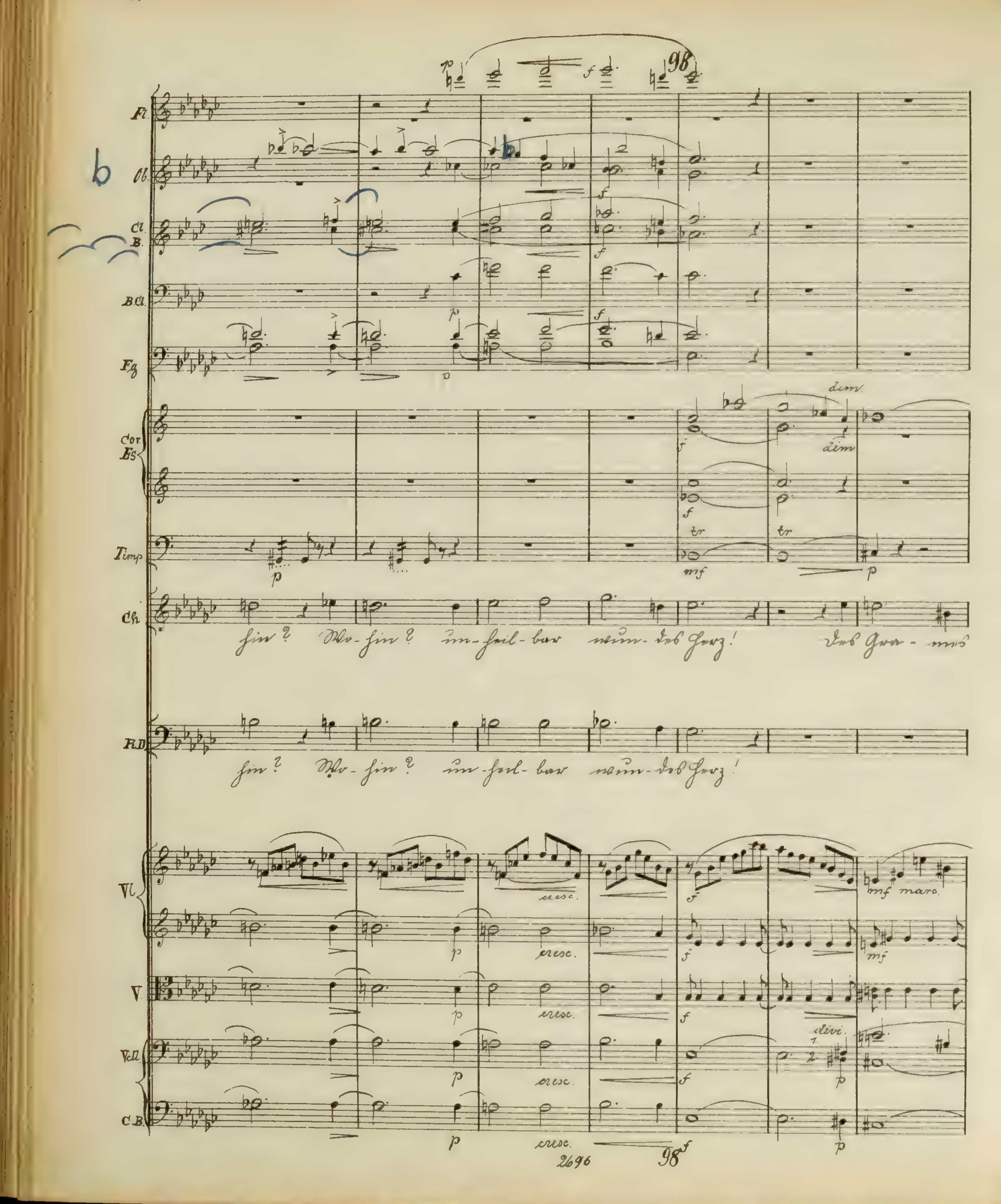

309
ritard.
97
Più moderato.
Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. F.
Tr. F.
Timp.
Chimene.
Ch.
R.D.
Vl.
V.
Vcll.
C.B.
2696

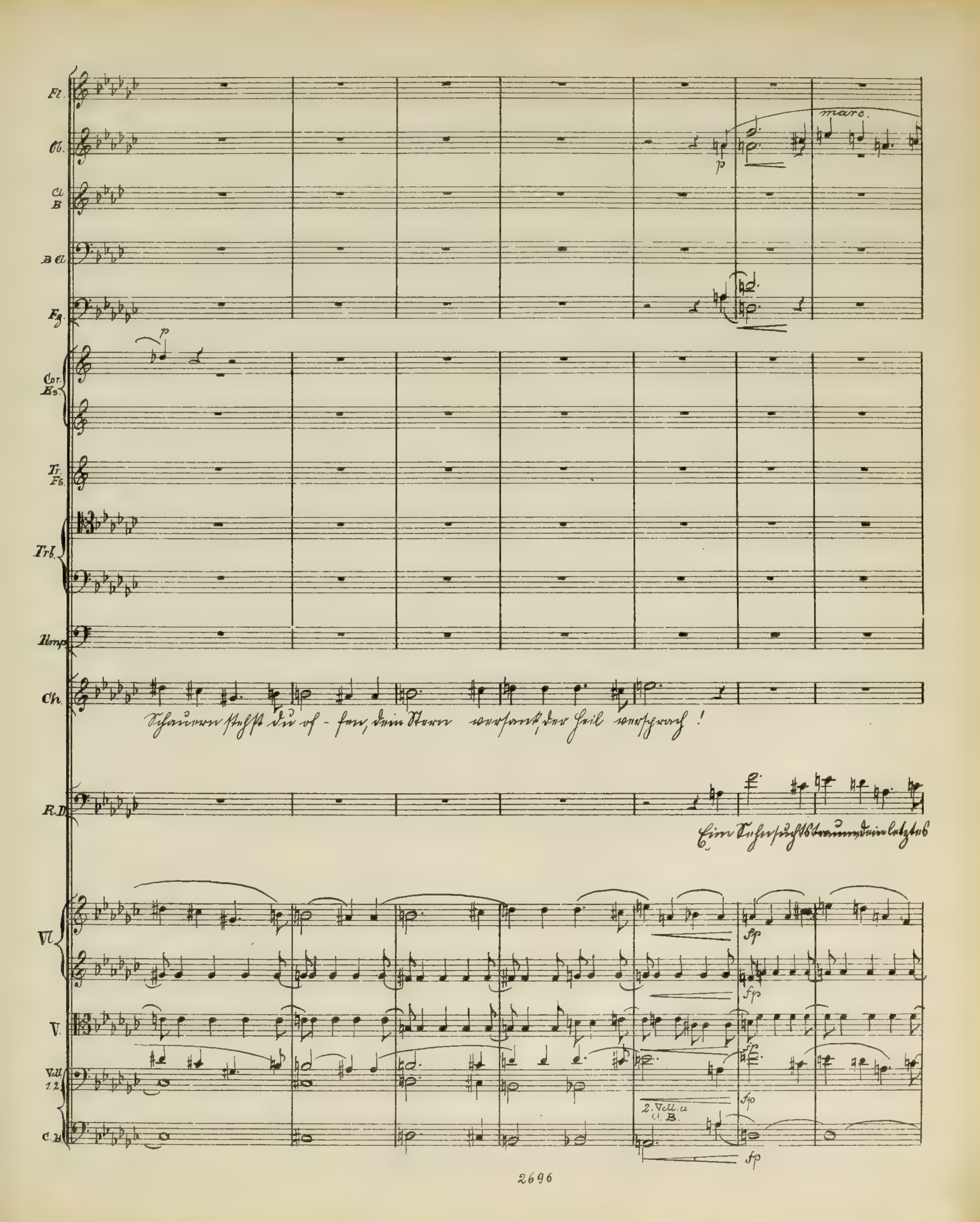

Fl.
Ob.
Cl. B.
Fg.
Cor. E.
Tr. E.
Trb.
Timp.
Ch.
Kraft sich meiner Brust entschwinden!
O Gott — laß mich aus Stürmen Rettung
R.D.
Vl.
V.
Vcll.
C.B.

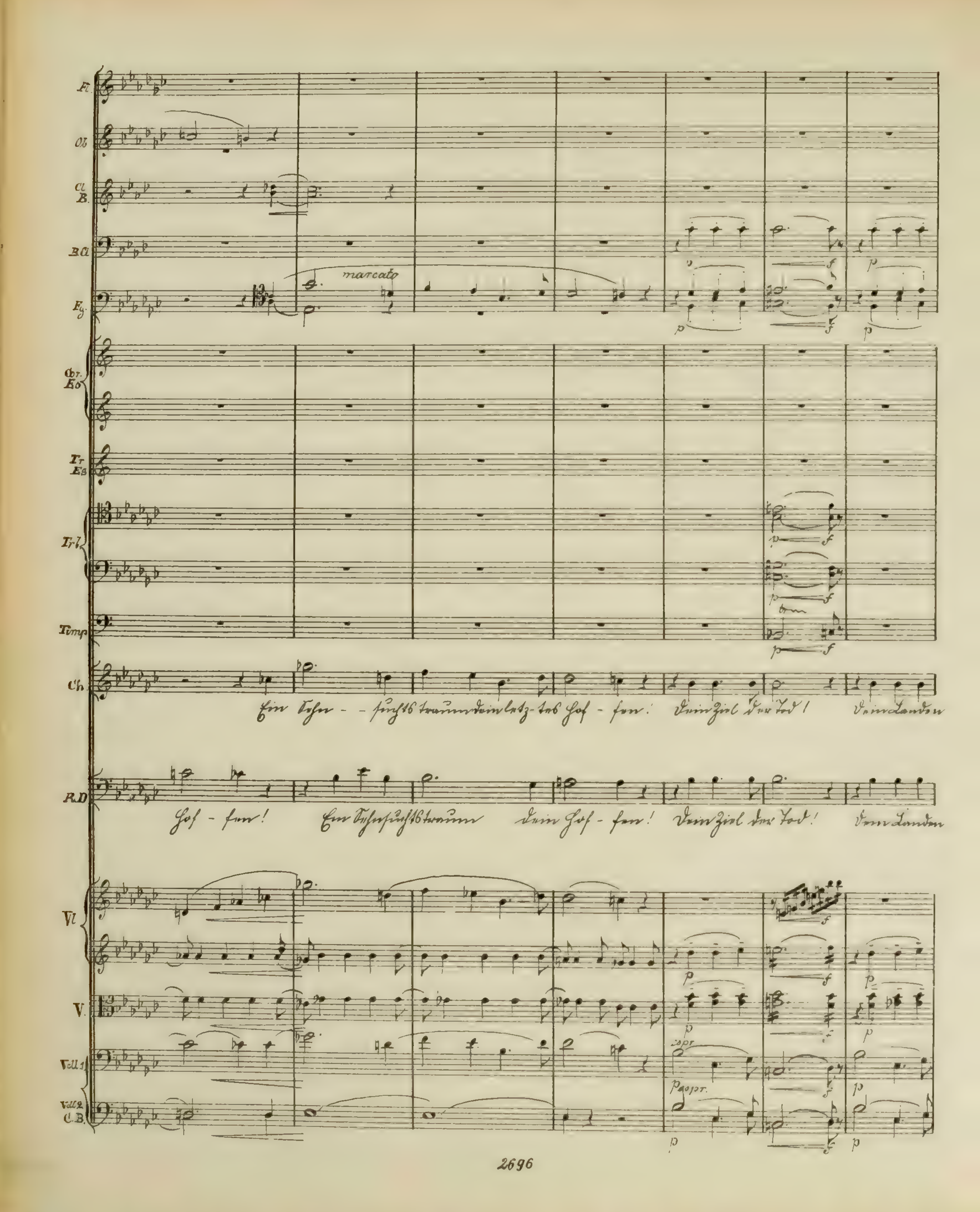

Tempo 1 (Allegro molto.)
Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. E.
in Es.
Tr. E.
Trb.
Timp.
cresc.
Ch.
finden!
O
ban - gu
R.D.
O
ban - gu
Tempo 1 (Allegro molto.)
Vl.
V.
Vcll.
C.B.
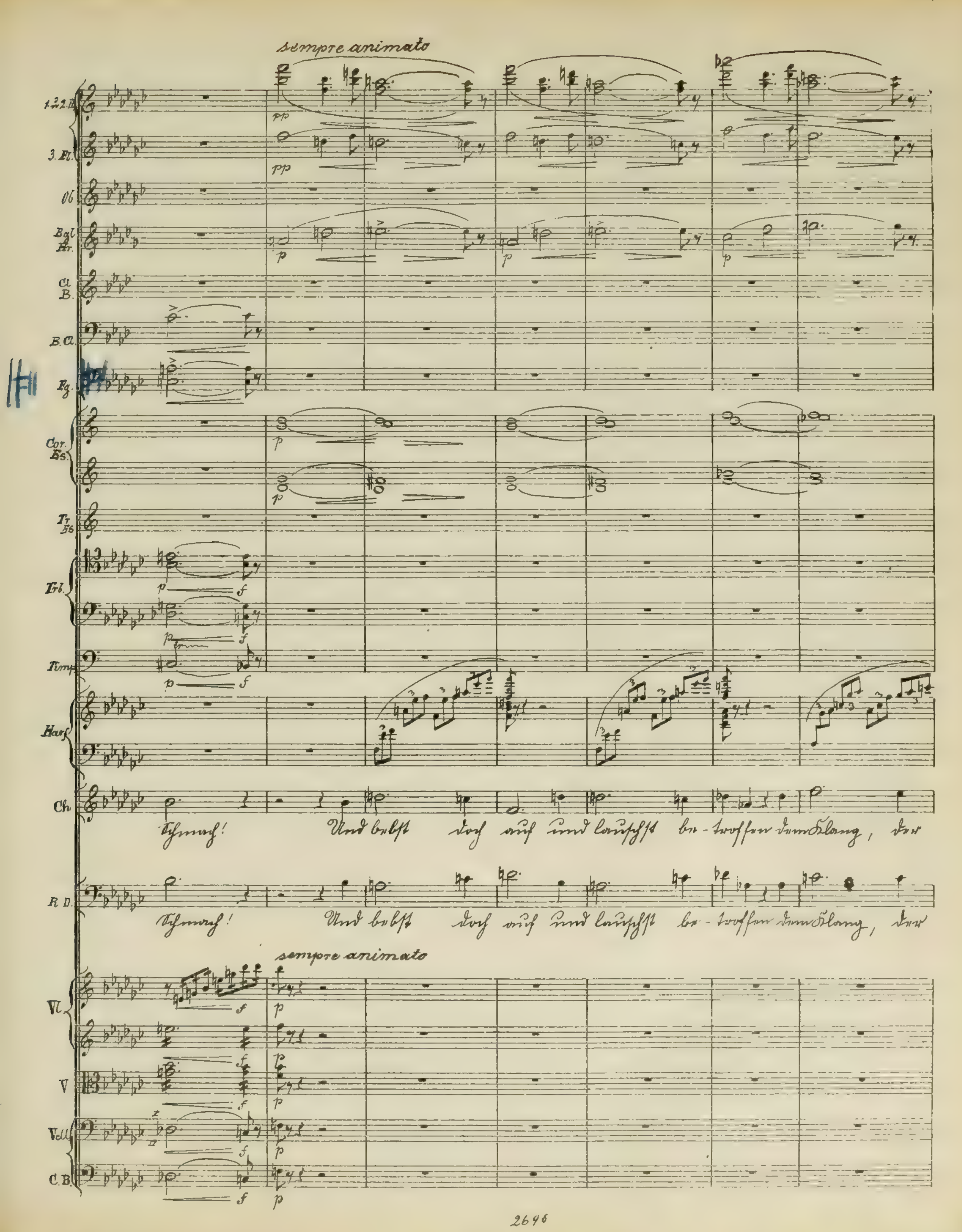

Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. Es.
Tr. Es.
Trb.
Timp.
Ch.
R.D.
Vl.
V.
Vell.
C.B.
marcato
cresc.
mf
p
pizz.

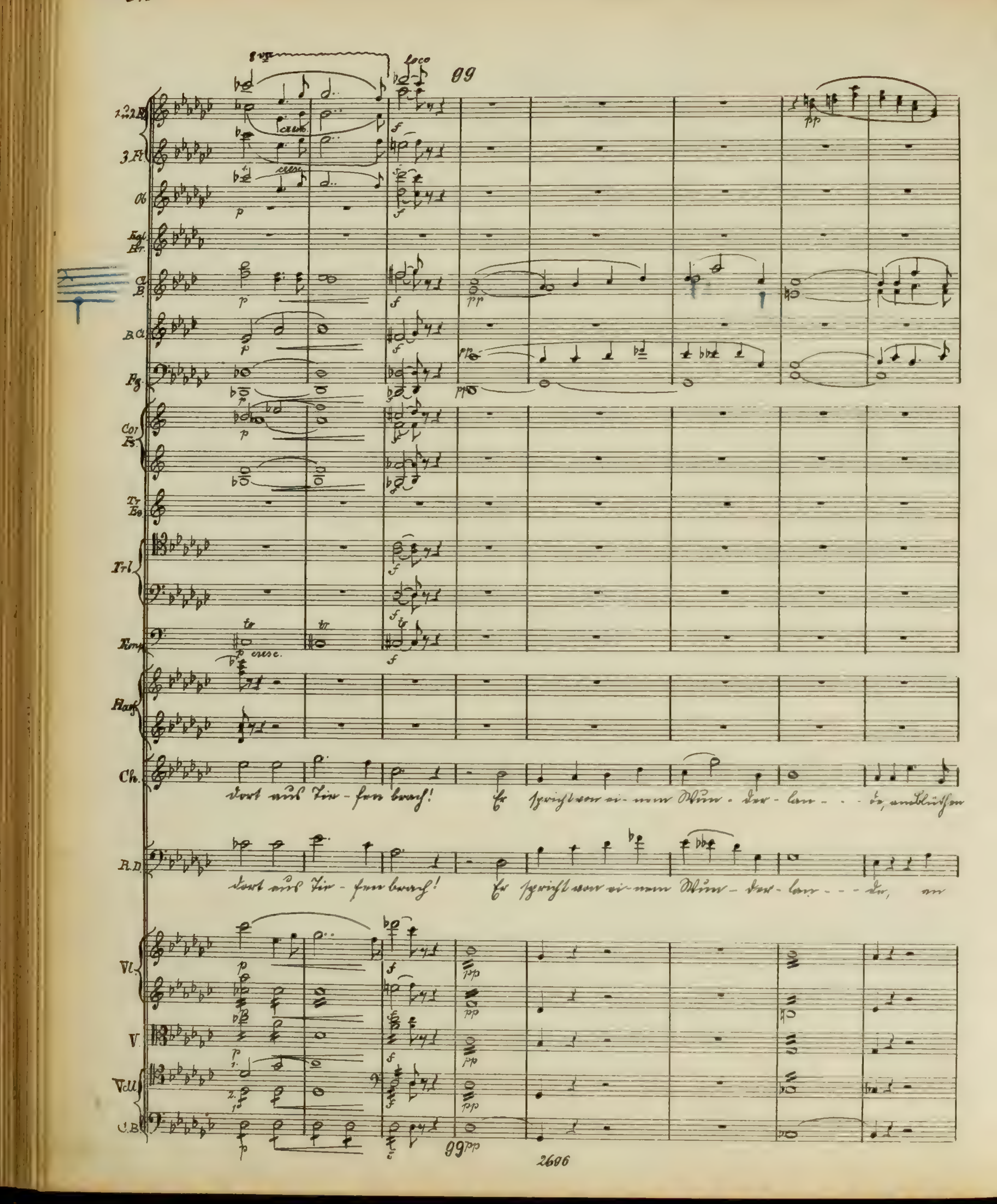

Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. B.
Timp.
Ch.
schwellen, wo-hin? Wo-hin? un-heil-bar wundes Herz! Wo-
R.D.
schwellen, wo-hin? Wo-hin? un-heil-bar wundes Herz! Wo-
Vl.
V.
Vcll.
C.B.
espress

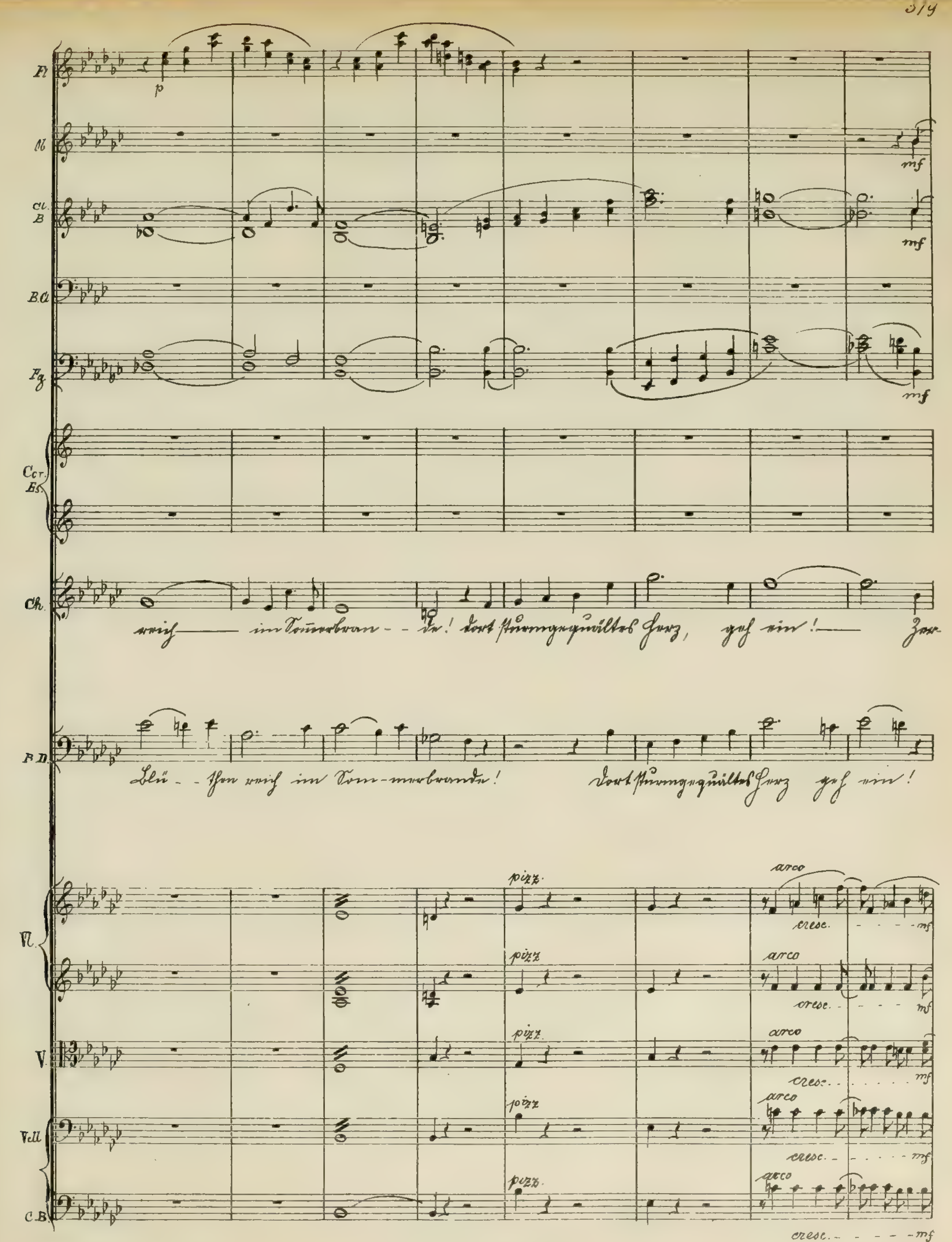

98
Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. Es
Timp.
Ch.
R.D.
Vl.
V.
Vcll.
C.B.
dim.
mf marc.
cresc.
divi.
98

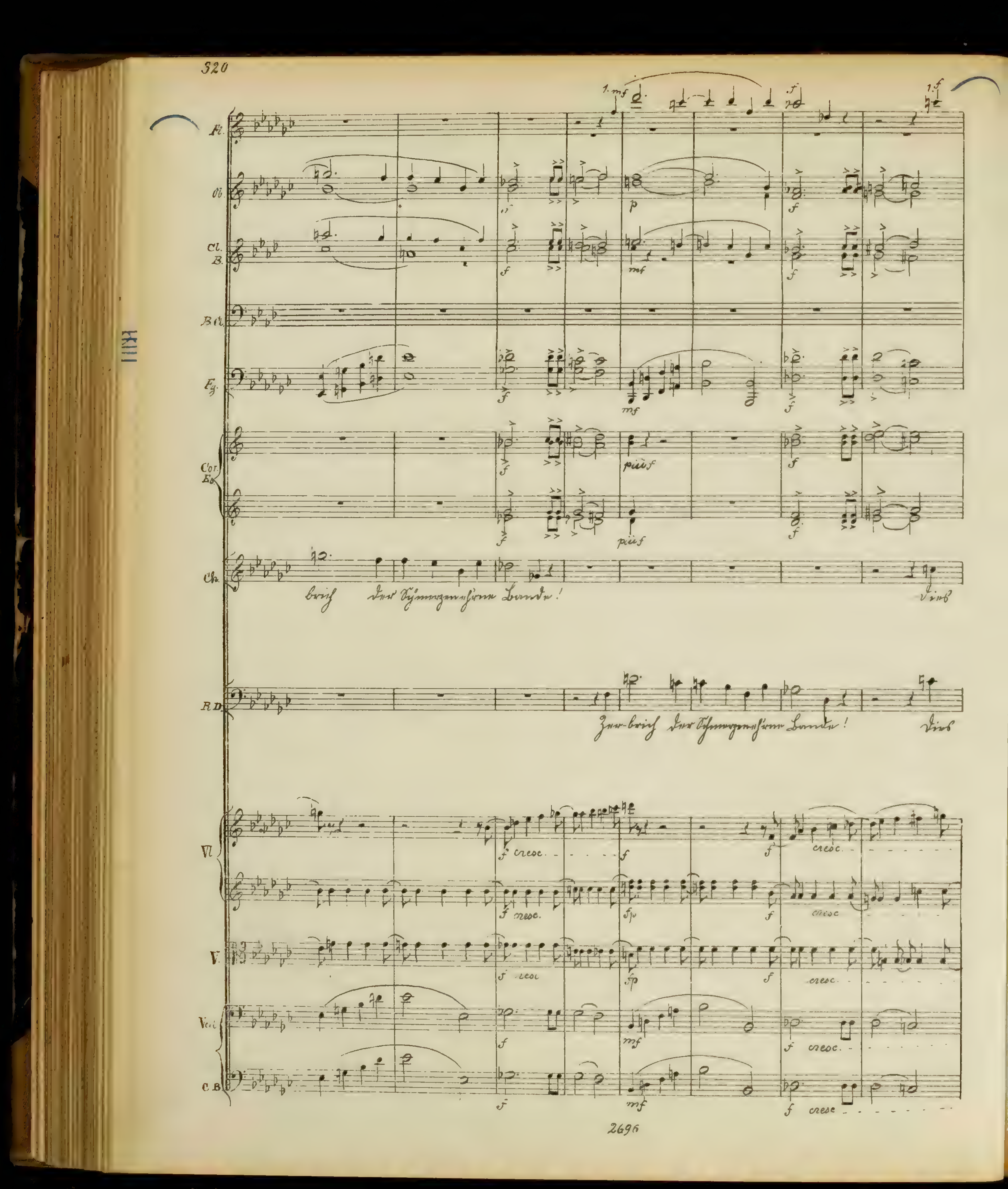

Fl.
Ob.
Cl. B
B Cl.
Fg.
Cor. Es.
Tr. F6.
Trb.
Timp.
Ch.
R.D.
Vl.
V.
Vcll. 1.2.
C.B.
marc.
2. Vcll. u. C.B.

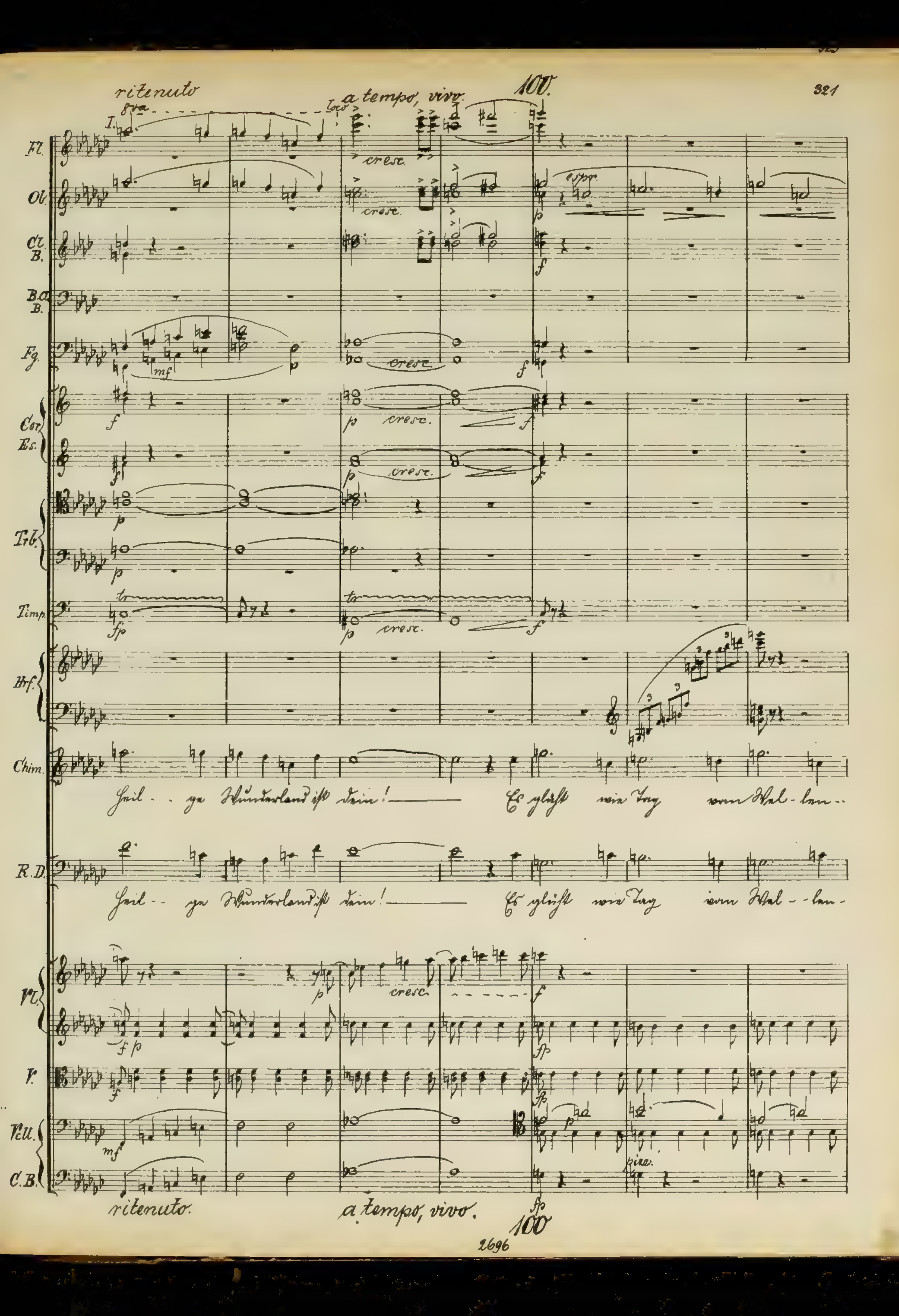

Fl.
Ob.
Cl. B.
B.Cl.
Fg.
marcato
Cor. Es
Tr. Es
Trb.
Timp.
Ch.
R.D.
Vl
V.
Vcll 1
Vcll 2 C.B.

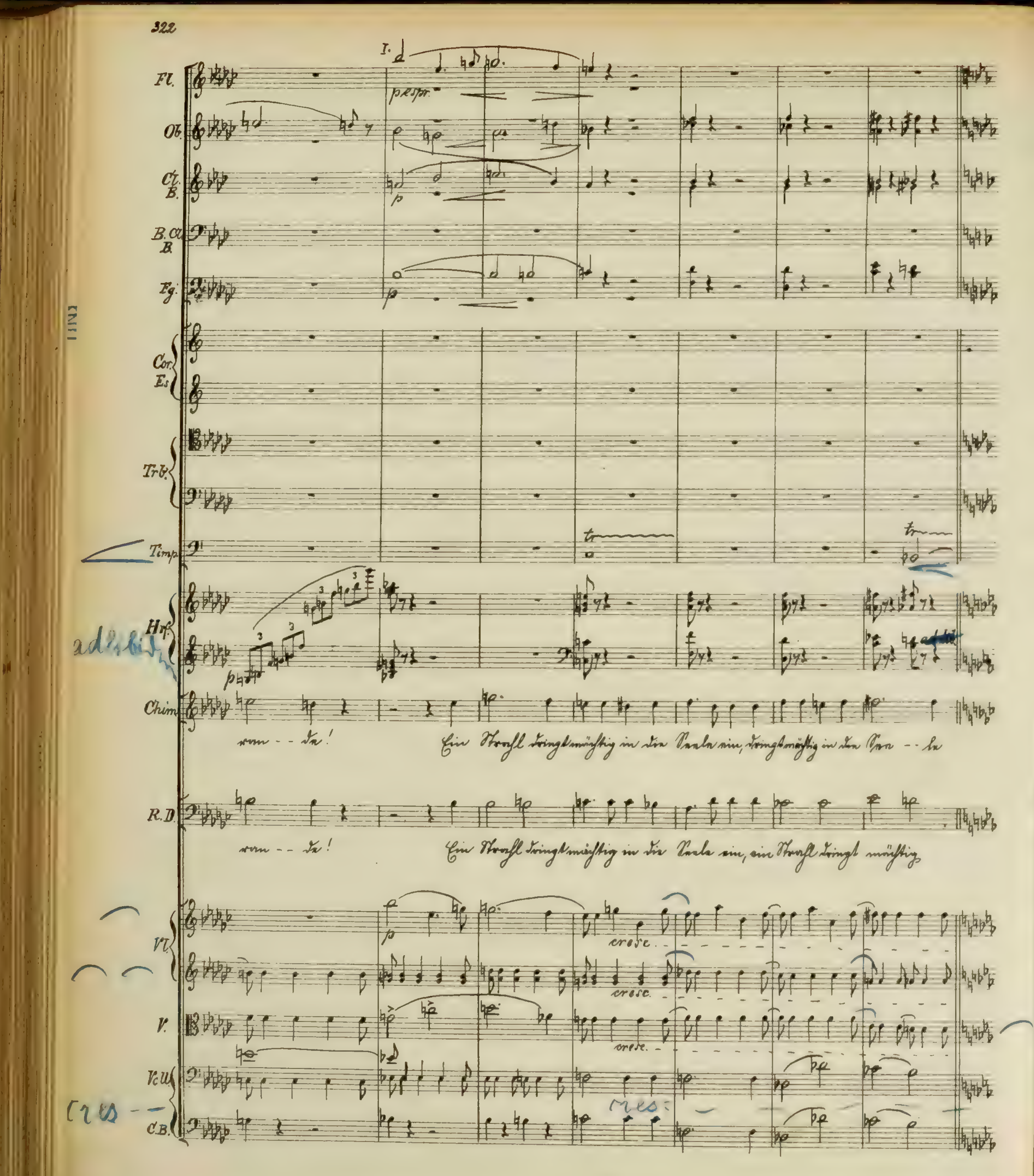

sempre animato
1.2.2.Fl.
3. Fl.
Ob.
Engl. Hr.
Cl. B.
B. Cl.
Fg.
Cor. Es.
Tr. Es.
Trb.
Timp.
Harf.
Ch.
Schmach! Und bebst doch auf und lauschst be-troffen dem Klang, der
R. D.
Schmach! Und bebst doch auf und lauschst be-troffen dem Klang, der
sempre animato
Vl.
V.
Vcll.
C.B.


99
dort auf Tie - fen brach!
Er spricht von ei - nem Wun - der - lan - - - de, an
2696

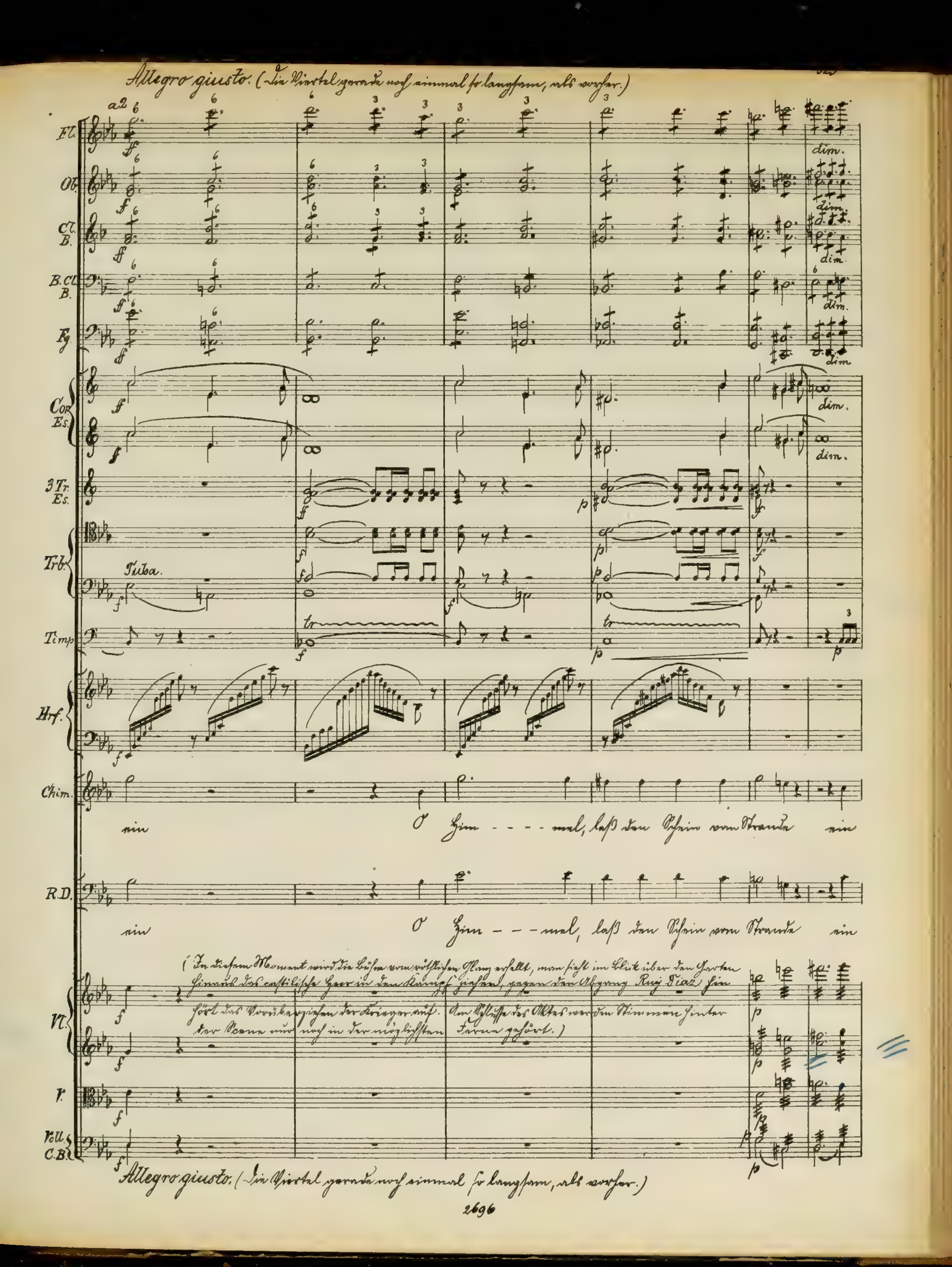

Fl.
Ob.
Cl. B
B.Cl.
Fg.
Cor. Es
Ch.
Vl.
V.
Vcll.
C.B.
p
mf
pizz.
arco
cresc.

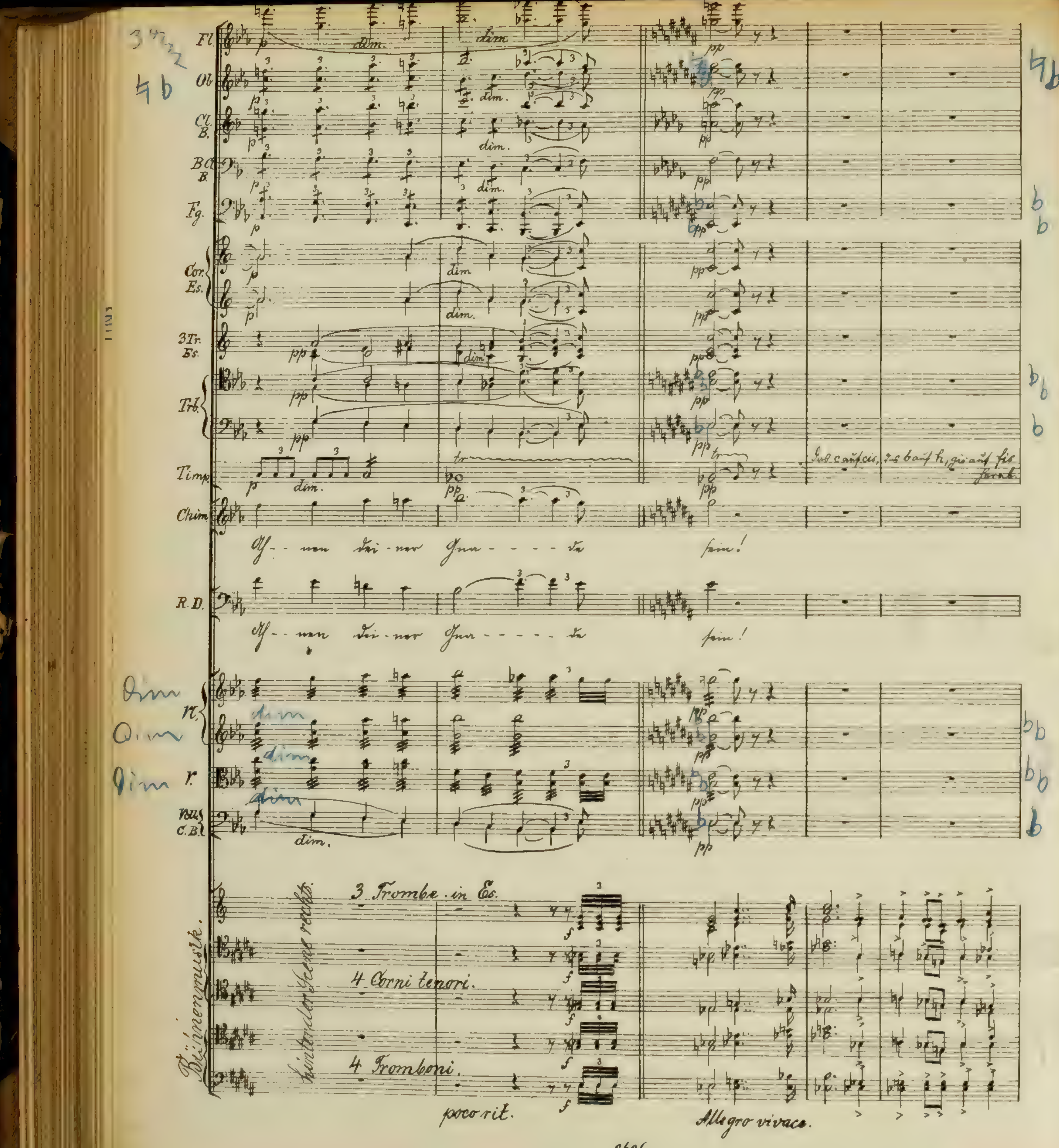

Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. Es
Ch.
R.D.
Vl
V.
Vcl
C.B.
cresc.


ritenuto
a tempo, vivo
100
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
Trb.
Timp.
Hrf.
Chim.
R.D.
Vl.
V.
Vcll.
C.B.
cresc.
espr.
ritenuto.
a tempo, vivo.
100

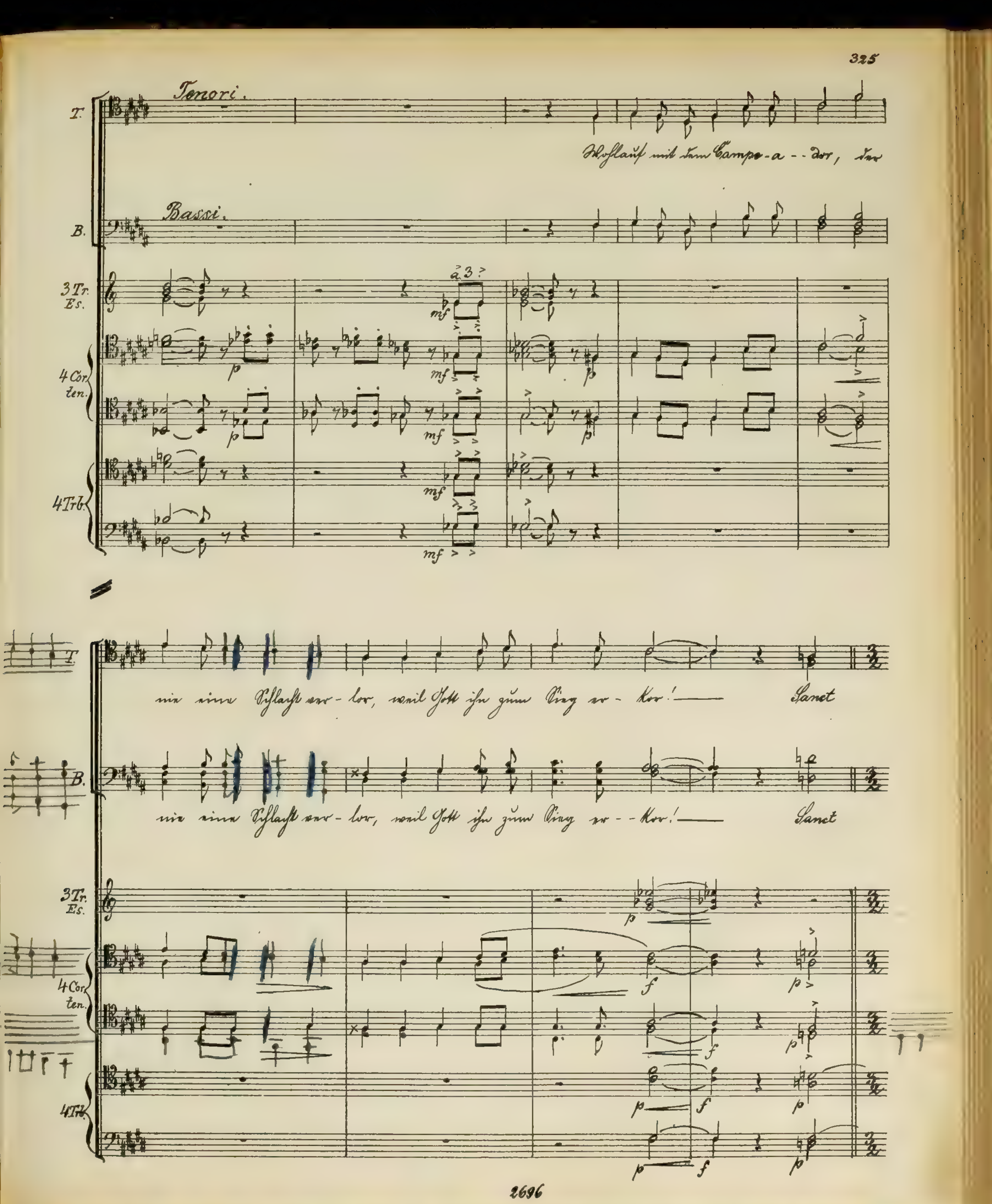


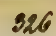
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es
Trb.
Timp.
Hrf.
Chim.
wen - - de! Ein Strahl dringt mächtig in die Seele ein, dringt mächtig in den Sin - - ne
R.D.
wen - - de! Ein Strahl dringt mächtig in die Seele ein, ein Strahl dringt mächtig
Vl.
cresc.
V.
Vcll.
C.B.


Allegro giusto. (Die Viertel gerade noch einmal so langsam, als vorher.)
a2
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
3 Tr. Es.
Trb.
Tuba.
Timp.
Hrf.
Chim.
ein
O Himmel, laß den Schein vom Strande ein
R.D.
ein
O Himmel, laß den Schein vom Strande ein
(In diesem Moment wird die Bühne von röthlichem Glanz erhellt, man sieht im Blick über den Garten hinaus das castilische Heer in den Kampf ziehen, gegen den Abgang Ruy Diaz hin hört das Vorüberziehen der Krieger auf. Am Schlusse des Aktes werden die Stimmen hinter der Scene nur noch in der möglichsten Ferne gehört.)
Vl.
V.
Vcll. C.B.
Allegro giusto. (Die Viertel gerade noch einmal so langsam, als vorher.)
2696



Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
3 Tr. Es.
Trb.
Timp.
Chim.
R.D.
Vl.
Vla.
Vlc. C.B.
dim.
Bühnenmusik.
Hinter der Szene rechts.
3 Trombe in Es.
4 Corni tenori.
4 Tromboni.
poco rit.
Allegro vivace.


Tenori.
T.
Hoch auf mit dem Campe-a--dor, der
Bassi.
B.
3 Tr. Es.
a 3
4 Cor. ten.
4 Trb.
nie eine Schlacht ver-lor, weil Gott ihn zum Sieg er-kor! — Sanct
nie eine Schlacht ver-lor, weil Gott ihn zum Sieg er--kor! — Sanct
2696



T.
Ja - go von Compo - stel - la trägt ihn zum Sieg empor! — Die Fahne

B.
Ja - go von Compo - stel - - - la trägt ihn zum Sieg empor! — Die Fah - ne

3 Tr. Es.

4 Cor. ten.

f

4 Trb.

Cor.

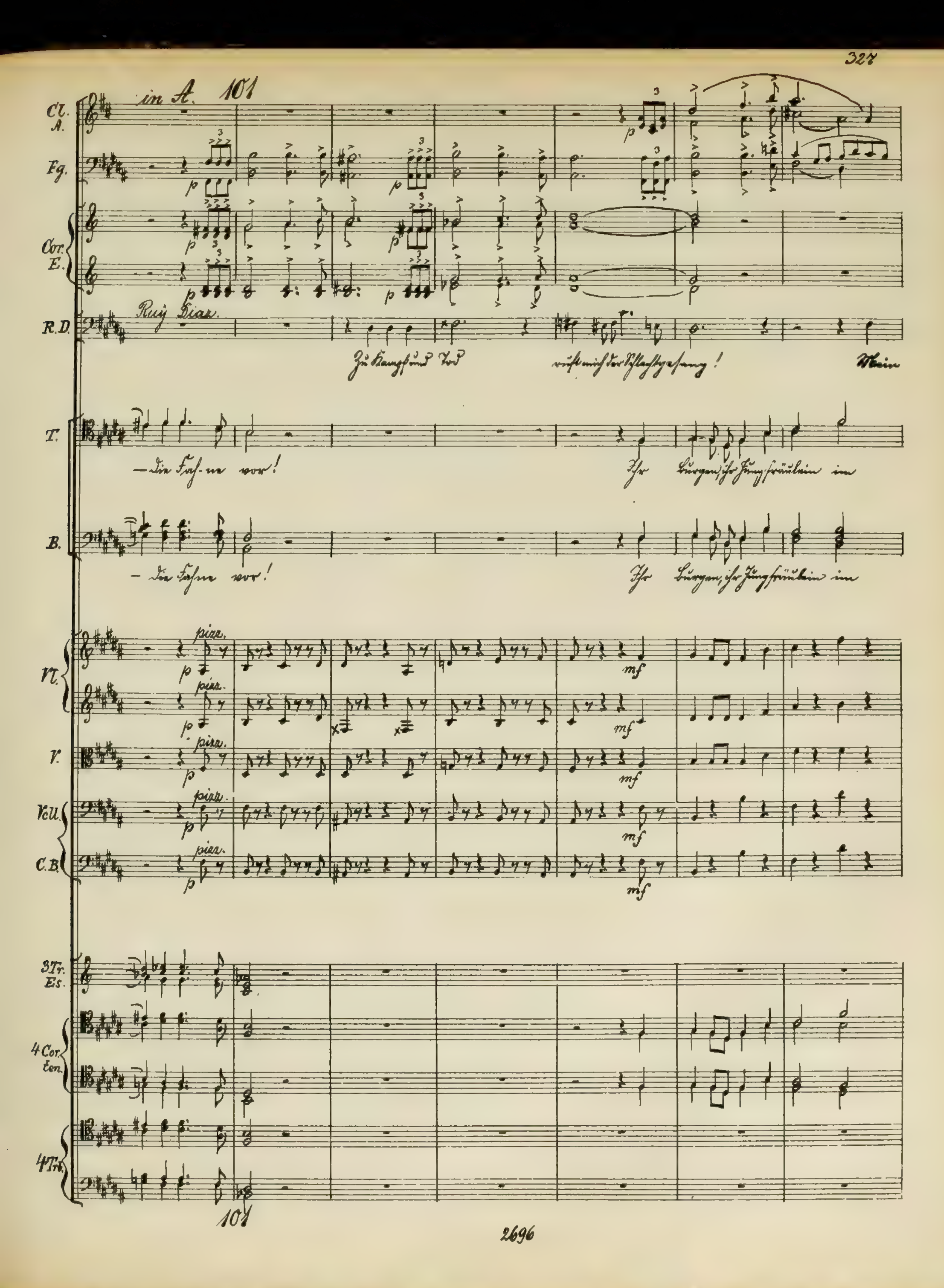
T.
vor! Sanct Jago von Compo - stel - - la trägt ihn zum Sieg empor! —

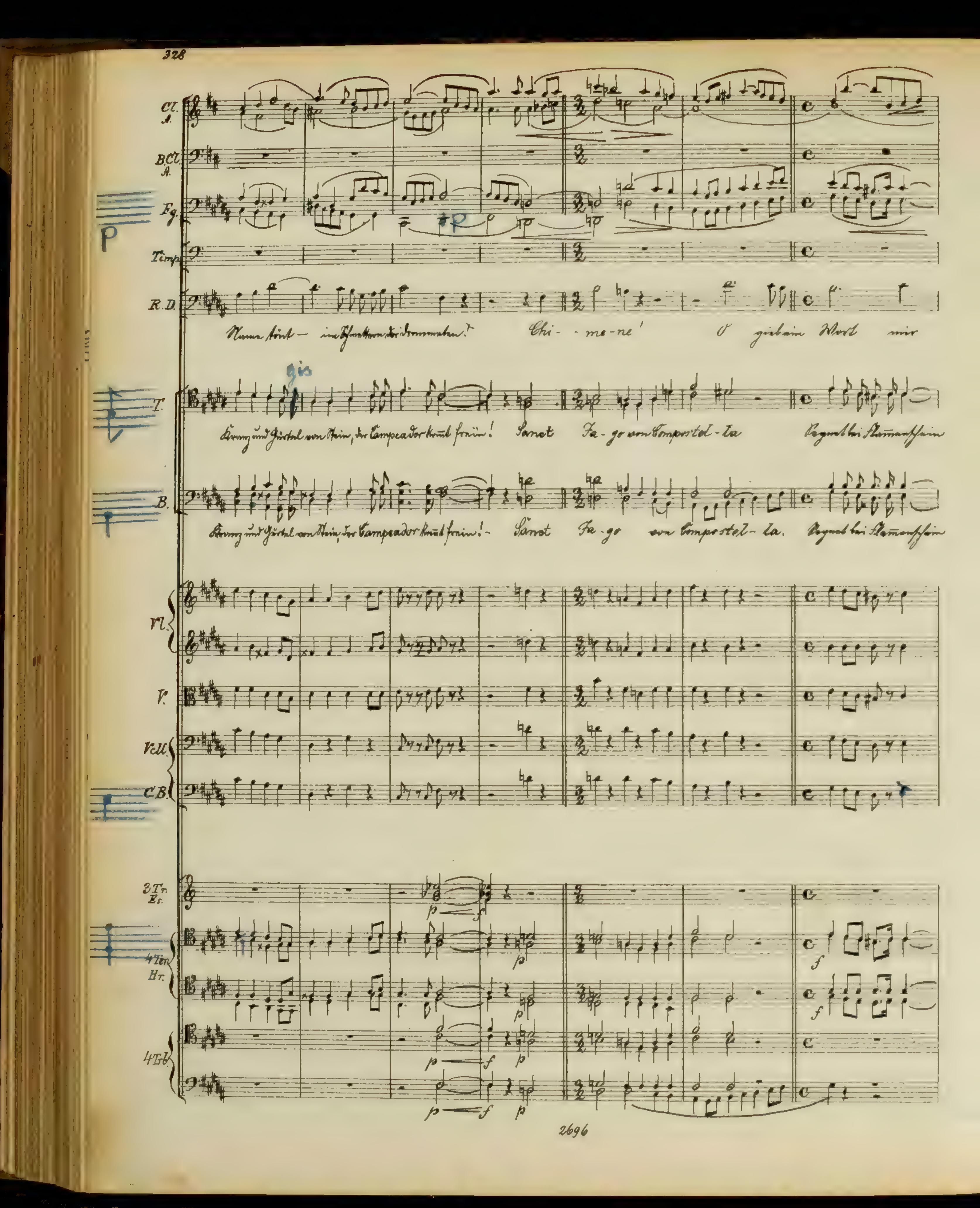
B.
vor! Sanct Jago von Compo - stel - la trägt ihn zum Sieg, zum Sieg em - por! —

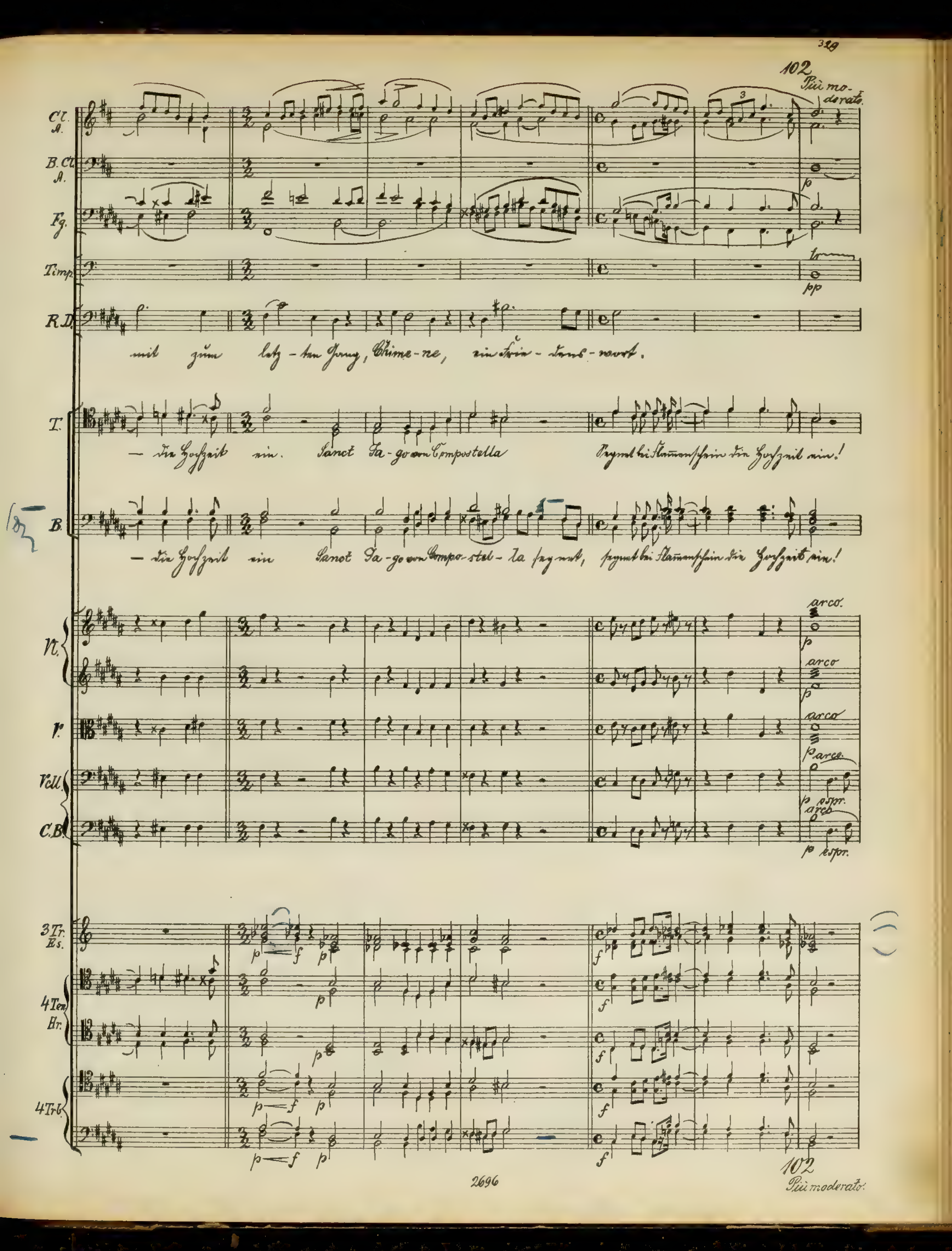
3 Tr. Es.
p < f p f

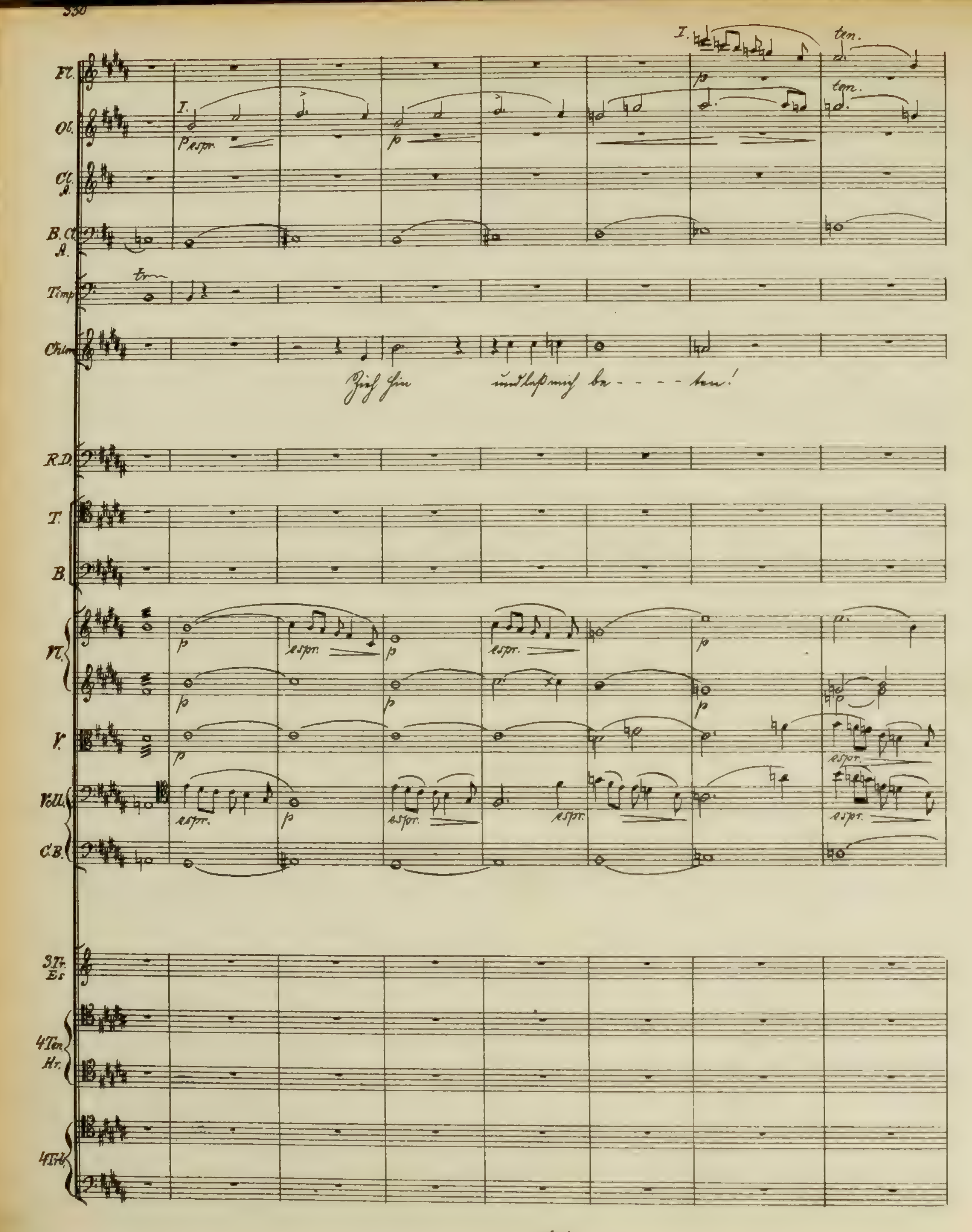
4 Cor. ten.
p f p cresc. f

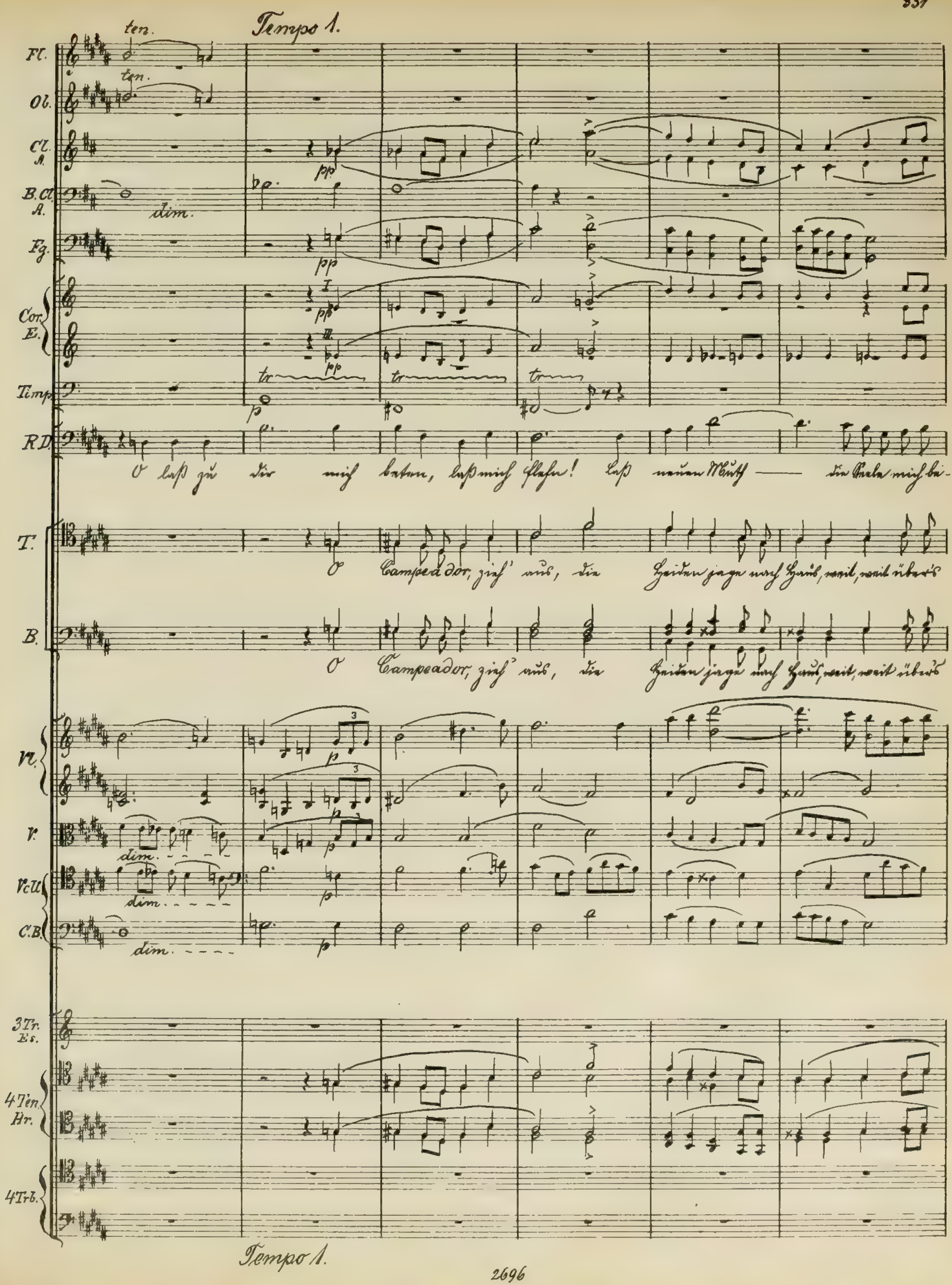
4 Trb.
p — f p cresc. f
p < f p cresc. f

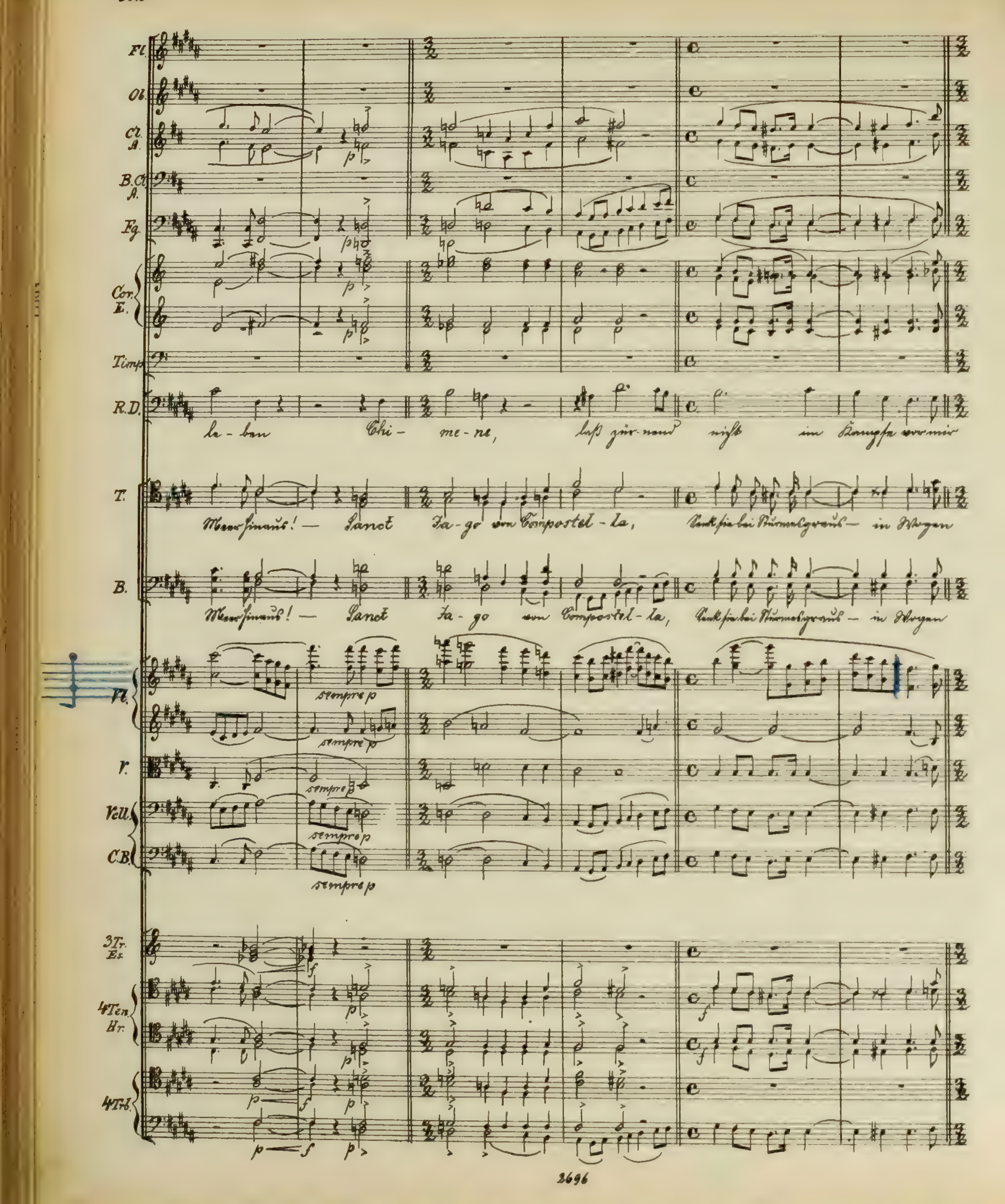

in A. 101
Cl. A.
Fg.
Cor. E.
R.D.
Ruy Diaz.
Zu Kampf und Tod ruft mich der Schlachtgesang! Mein
T.
— die Fah-ne vor!
Ihr Burgen, ihr Jungfräulein im
B.
— die Fahne vor!
Ihr Burgen, ihr Jungfräulein im
pizz.
Vl.
V.
Vcll.
C.B.
3 Tr. Es.
4 Cor. ten.
4 Trb.
101
2696

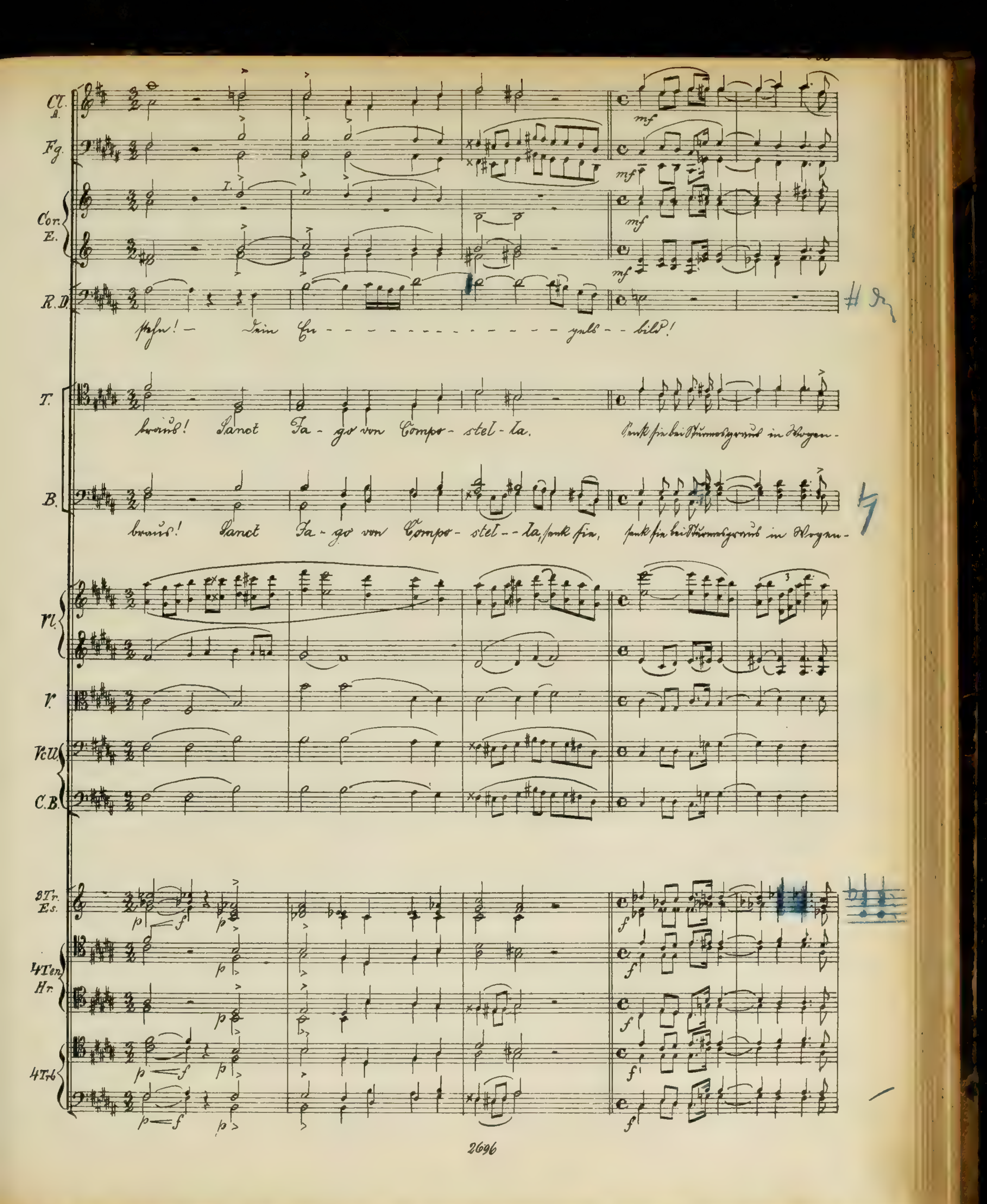

Cl. A.
B.Cl. A.
Fg.
Timp.
R.D.
Chi- - me-ne!
T.
Sanct Ja-go von Compostel-la
B.
Sanct Ja-go von Compostel-la.
Vl.
V.
Vcll.
C.B.
3 Tr. Es.
4 Ten. Hr.
4 Tb.
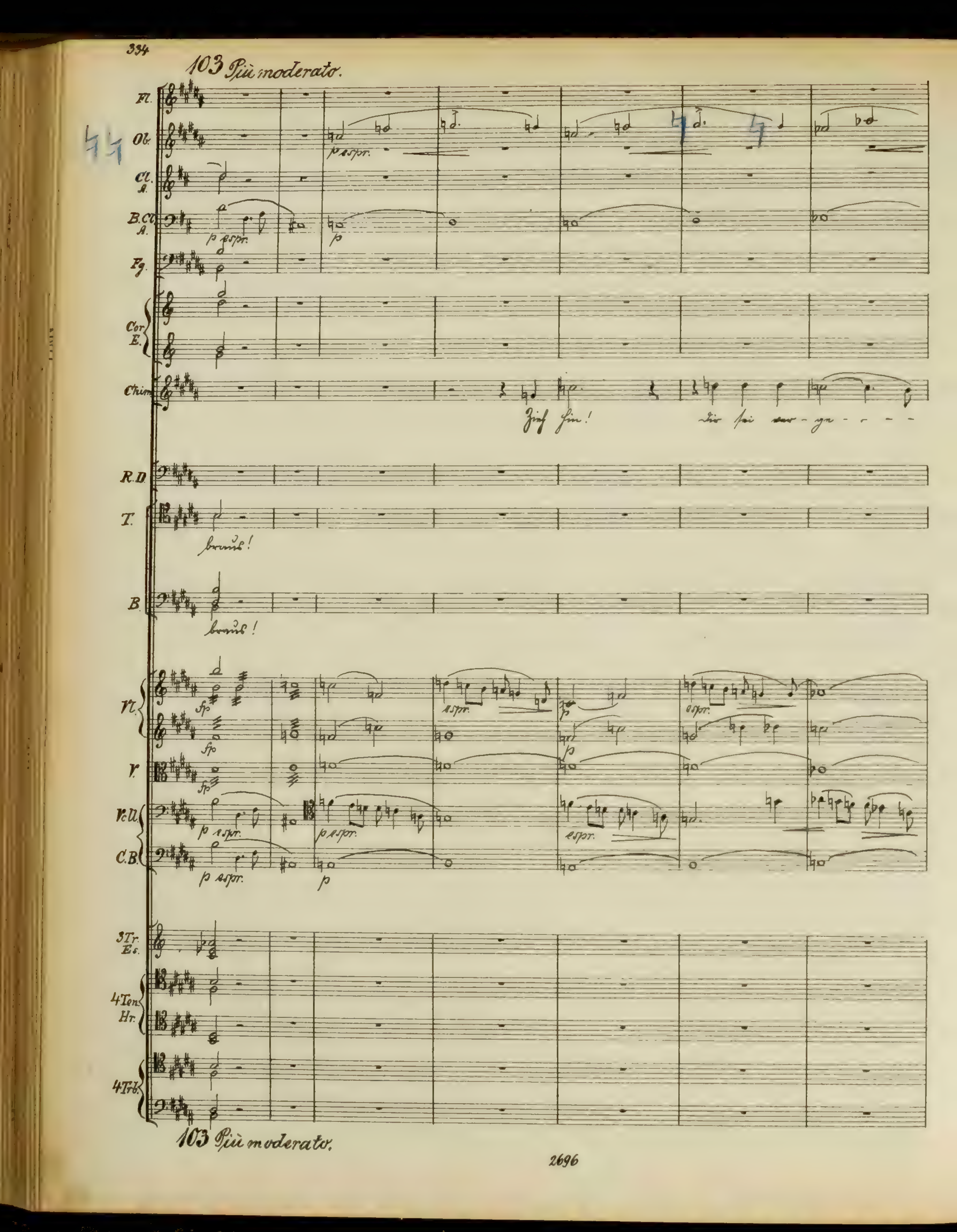

329
102
Più moderato.
Cl. A.
B.Cl. A.
Fg.
Timp.
R.D.
T.
B.
Vl.
V.
Vcll.
C.B.
arco
3 Tr. Es.
4 Ten. Hr.
4 Trb.
2696
102
Più moderato.

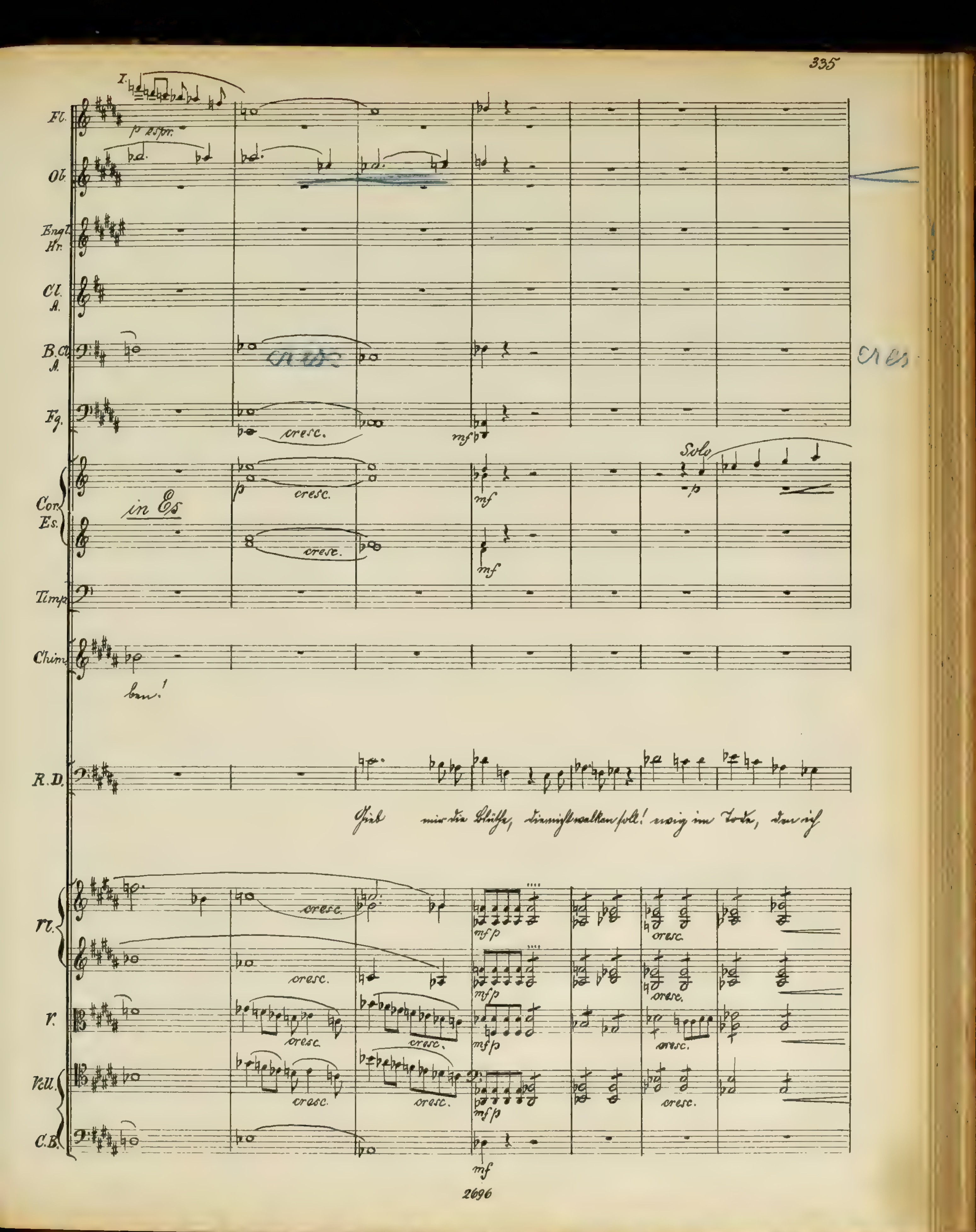

Fl.
Ob.
Cl. A.
B. Cl. A.
Timp.
Chor
Zieh hin und laß mich be - - - - ten!
R.D.
T.
B.
Vl.
V.
Vcll.
C.B.
3 Tr. Es
4 Ten. Hr.
4 Trb.
I.
ten.
p espr.
tr

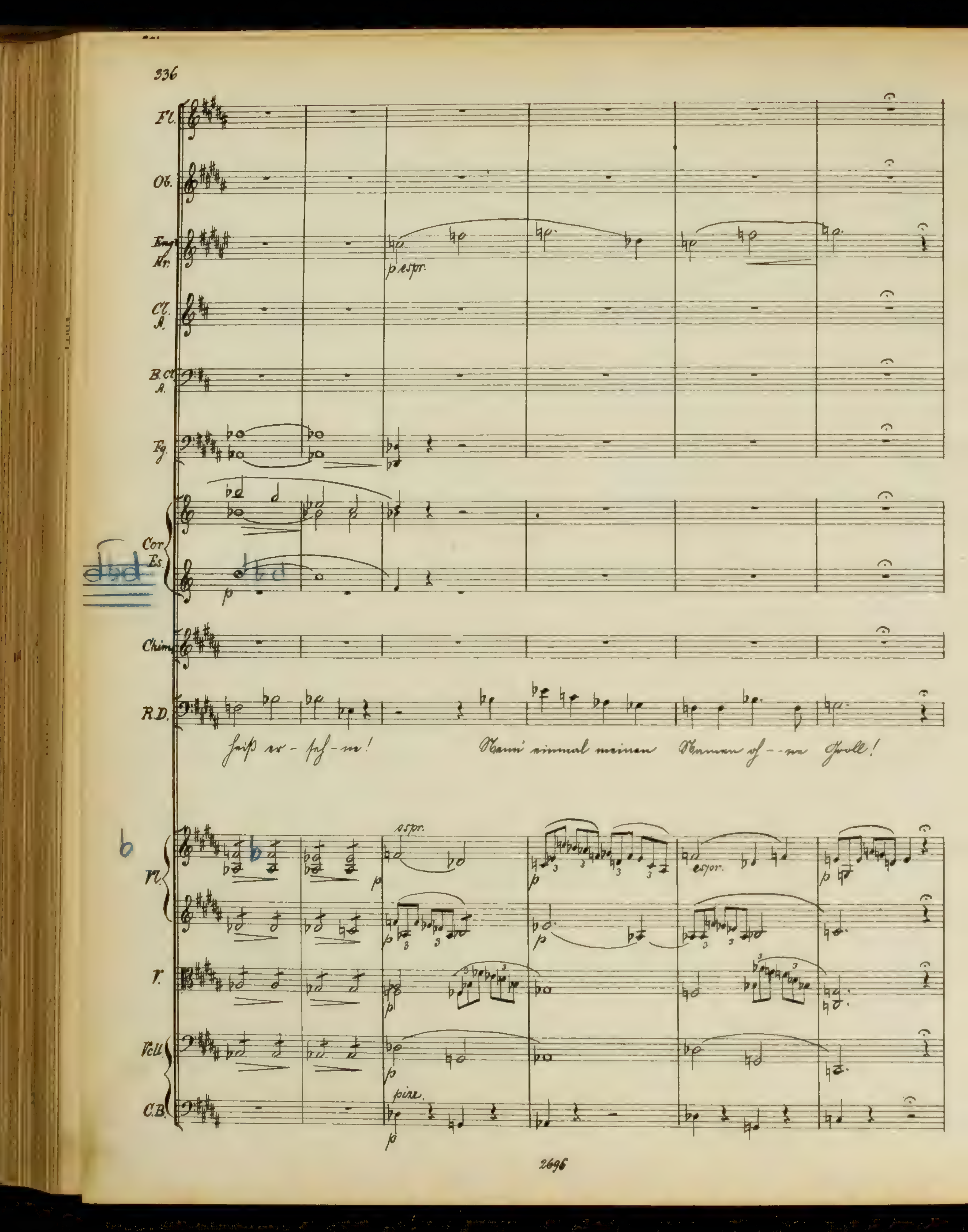

Tempo 1.
ten.
Fl.
Ob.
Cl. A.
B.Cl. A.
dim.
Fg.
pp
Cor. E.
Timp.
tr
RD.
O laß zu dir mich beten, laß mich flehn! Laß neuen Muth — die Seele mich be-
T.
O Campeador, zieh' aus, die Heiden jage nach Haus, weit, weit über's
B.
O Campeador, zieh' aus, die Heiden jage nach Haus, weit, weit über's
Vl.
V.
Vcll.
C.B.
3Tr. Es.
4Ten. Hr.
4Trb.
Tempo 1.
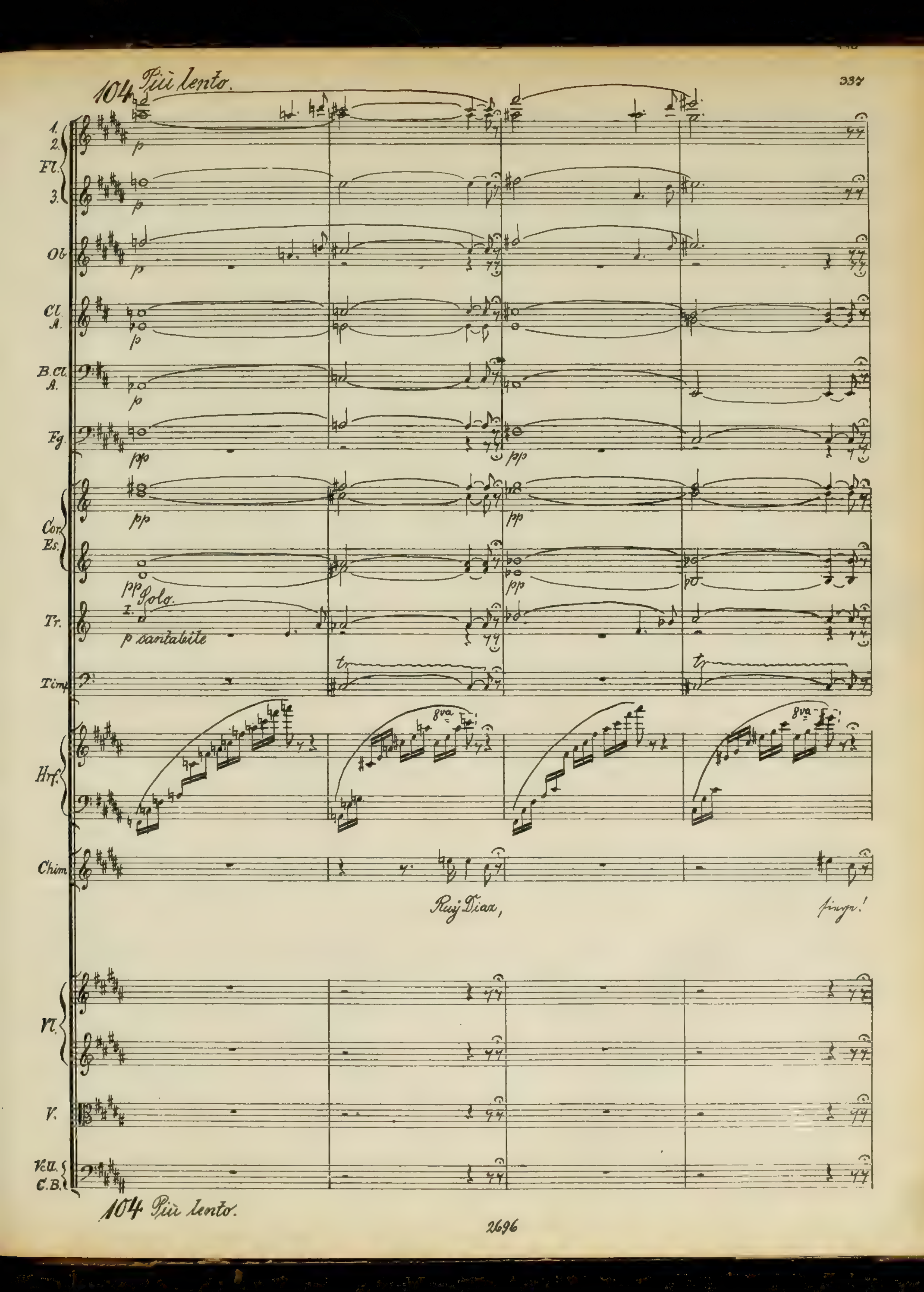

Fl.
Ob.
Cl. A.
B.Cl. A.
Fg.
Cor. E.
Timp.
R.D.
T.
Sanct Ja-go von Compostel-la,
B.
Sanct Ja-go von Compostel-la,
Vl.
V.
Vcll.
C.B.
sempre p
3 Tr. Es.
4 Ten. Hr.
4 Trb.

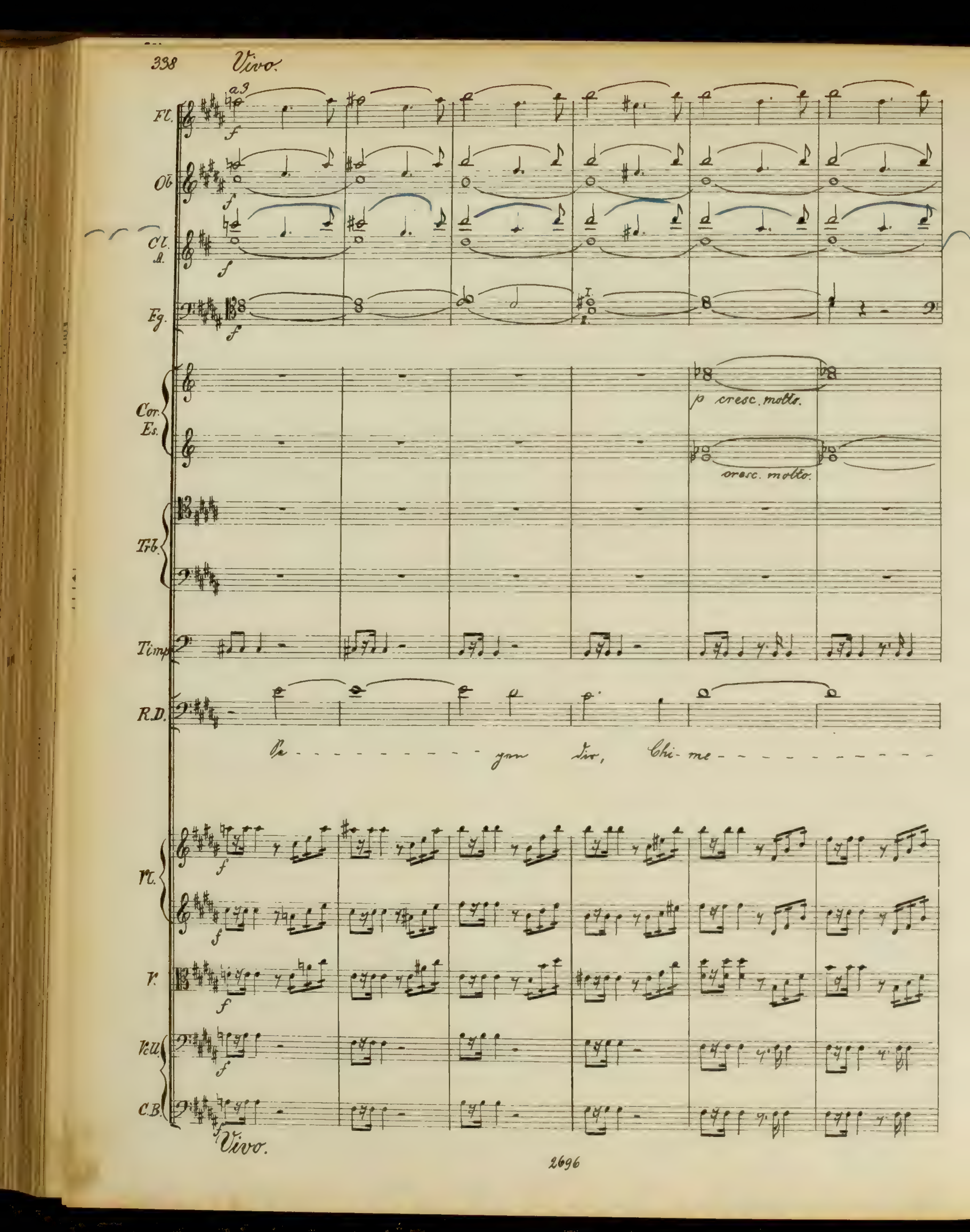

Cl. A.
Fg.
Cor. E.
R.D.
T.
braus! Sanct Ja - go von Compo - stel - la.
B.
braus! Sanct Ja - go von Compo - stel - - la,
Vl.
V.
Vcll.
C.B.
3Tr. Es.
4Ten. Hr.
4Trb.
2696

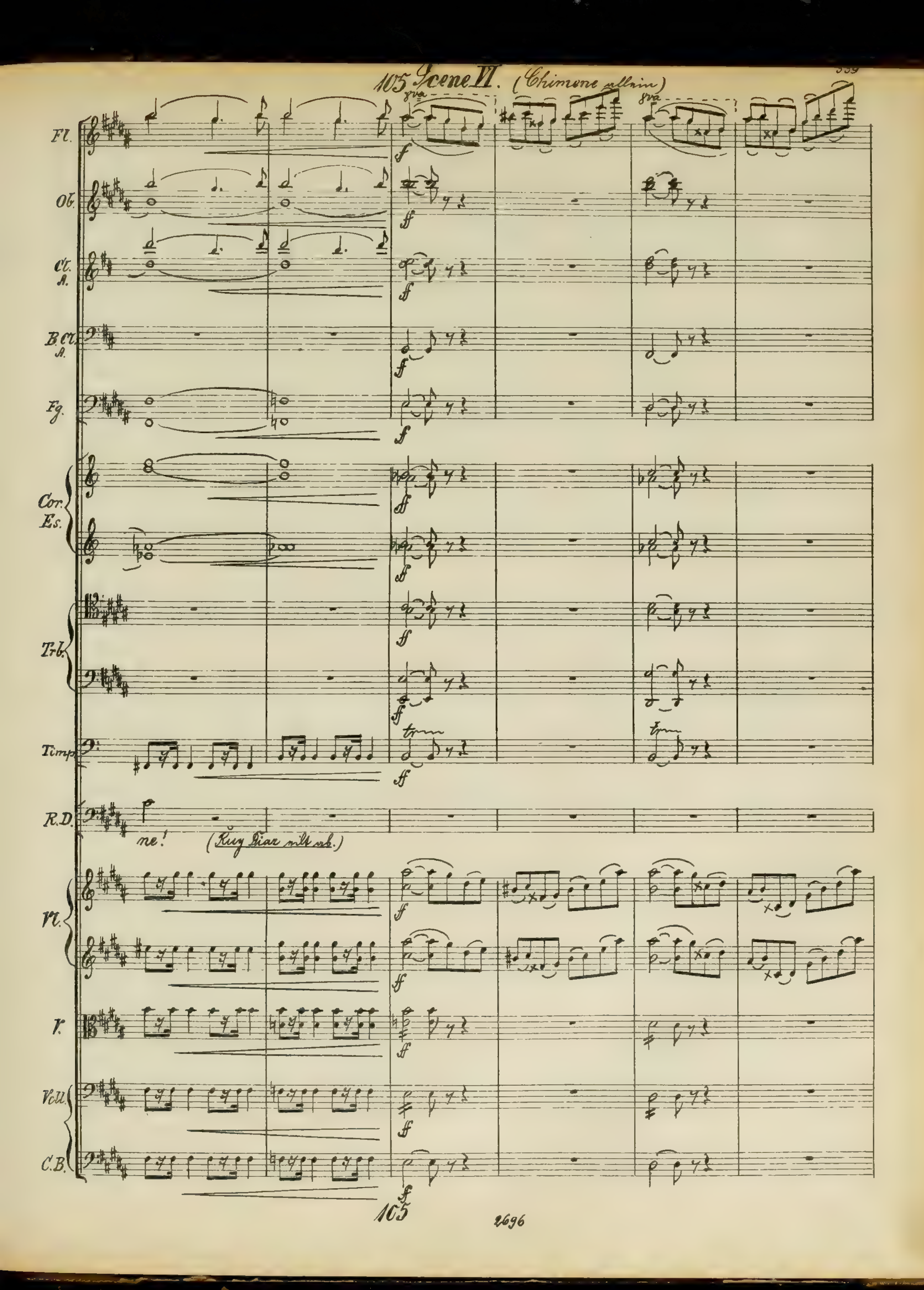

103 Più moderato.
Fl.
Ob.
Cl. A.
B.Cl. A.
Fg.
Cor. E.
Chim.
R.D.
T.
B.
Vl.
V.
Vc.U.
C.B.
3Tr. Es.
4Ten. Hr.
4Trb.
p espr.
103 Più moderato.

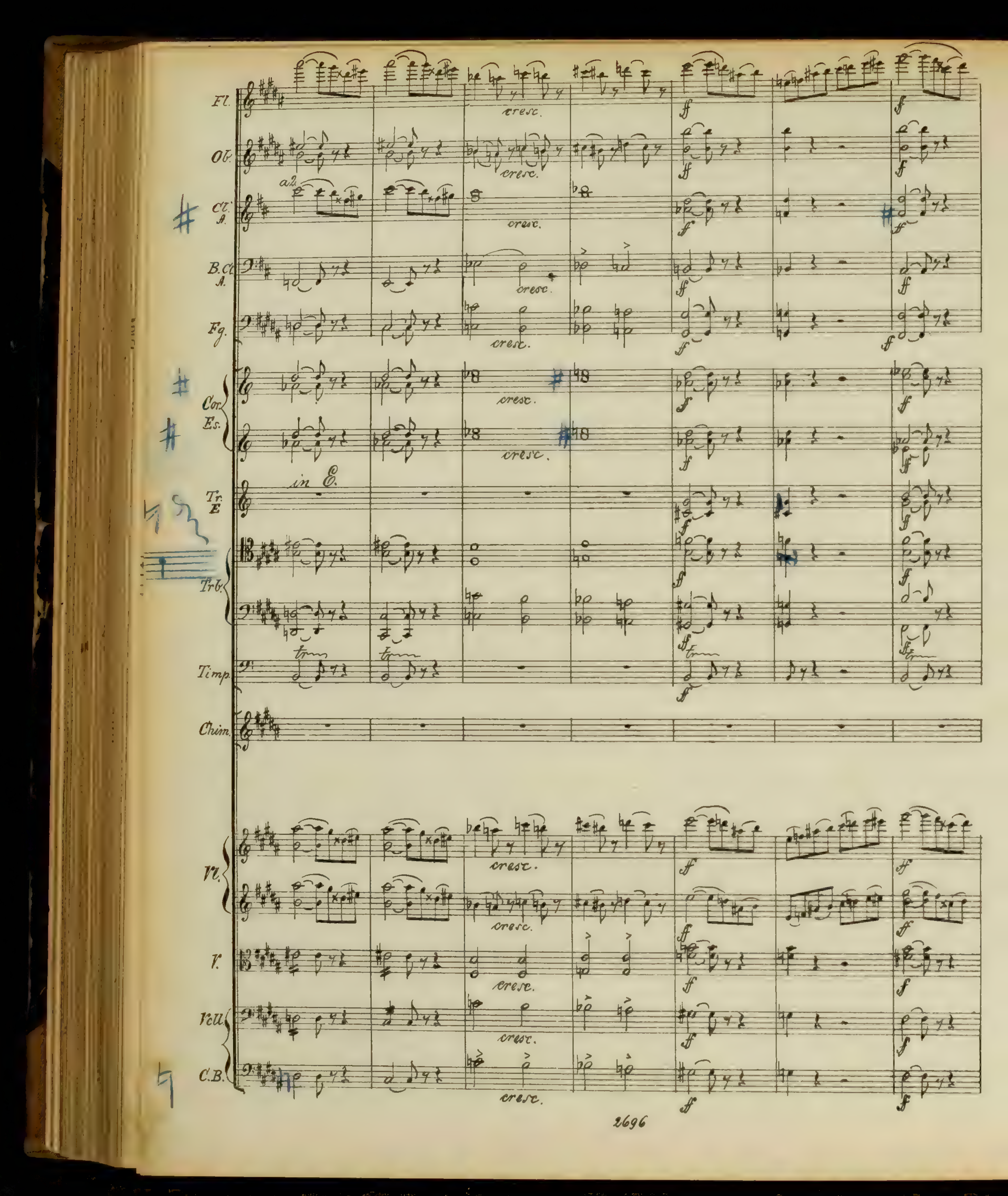

Fl.
p espr.
Ob.
Engl. Hr.
Cl. A.
B. Cl. A.
Fg.
cresc.
mf
Solo
Cor. Es.
in Es
Timp.
Chim.
R. D.
Vl.
V.
Vcll.
C.B.


Fl.
Ob.
Engl. Hr.
p espr.
Cl. A.
B.Cl. A.
Fg.
Cor. Es.
p
Chim.
R.D.
Heiß er - seh - ne! Nenn' einmal meinen Namen oh - - ne Groll!
Vl.
espr.
p
V.
Vcll.
C.B.
pizz.

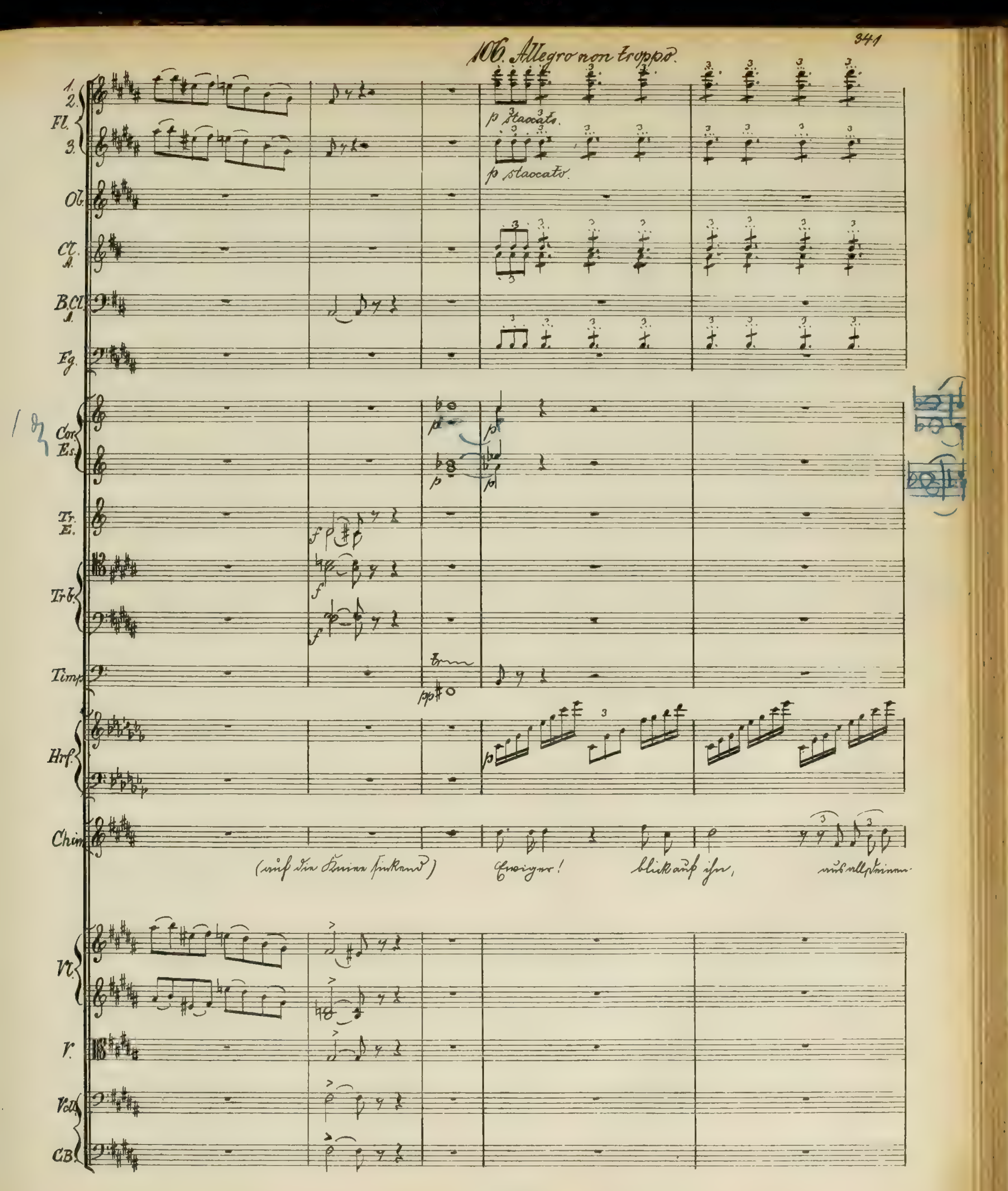

104 Più lento.
Fl.
Ob
Cl. A.
B.Cl. A.
Fg.
Cor. Es.
Solo.
p cantabile
Tr.
Timp.
Hrf.
Chim
Ruy Diaz,
fingo!
Vl.
V.
V.cll. C.B.
104 Più lento.

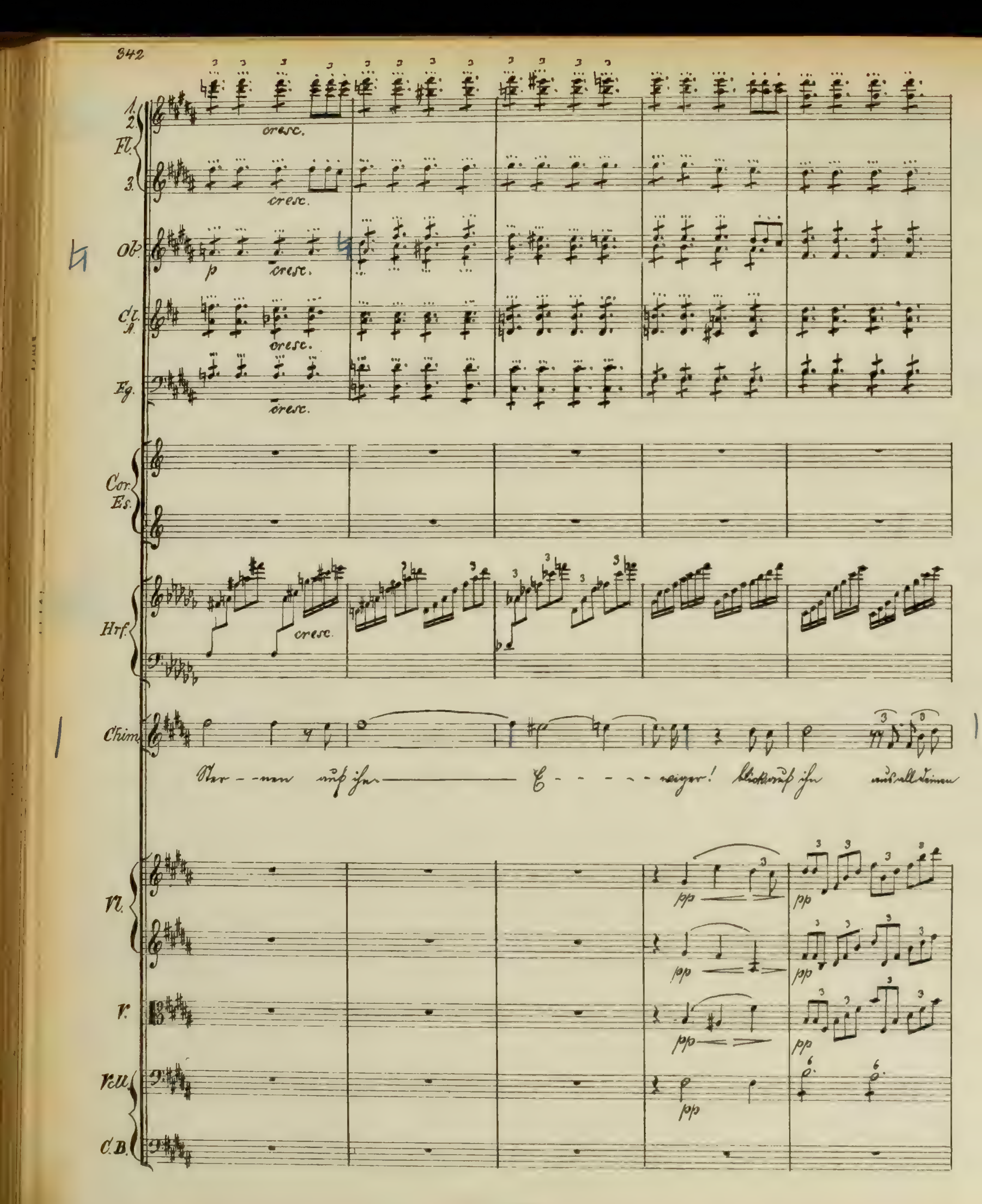

Vivo.
a3
Fl.
Ob.
Cl. A.
Fg.
Cor. Es.
p cresc. molto.
cresc. molto.
Trb.
Timp.
R.D.
Chi-me
Vl.
V.
Vcll.
C.B.
Vivo.

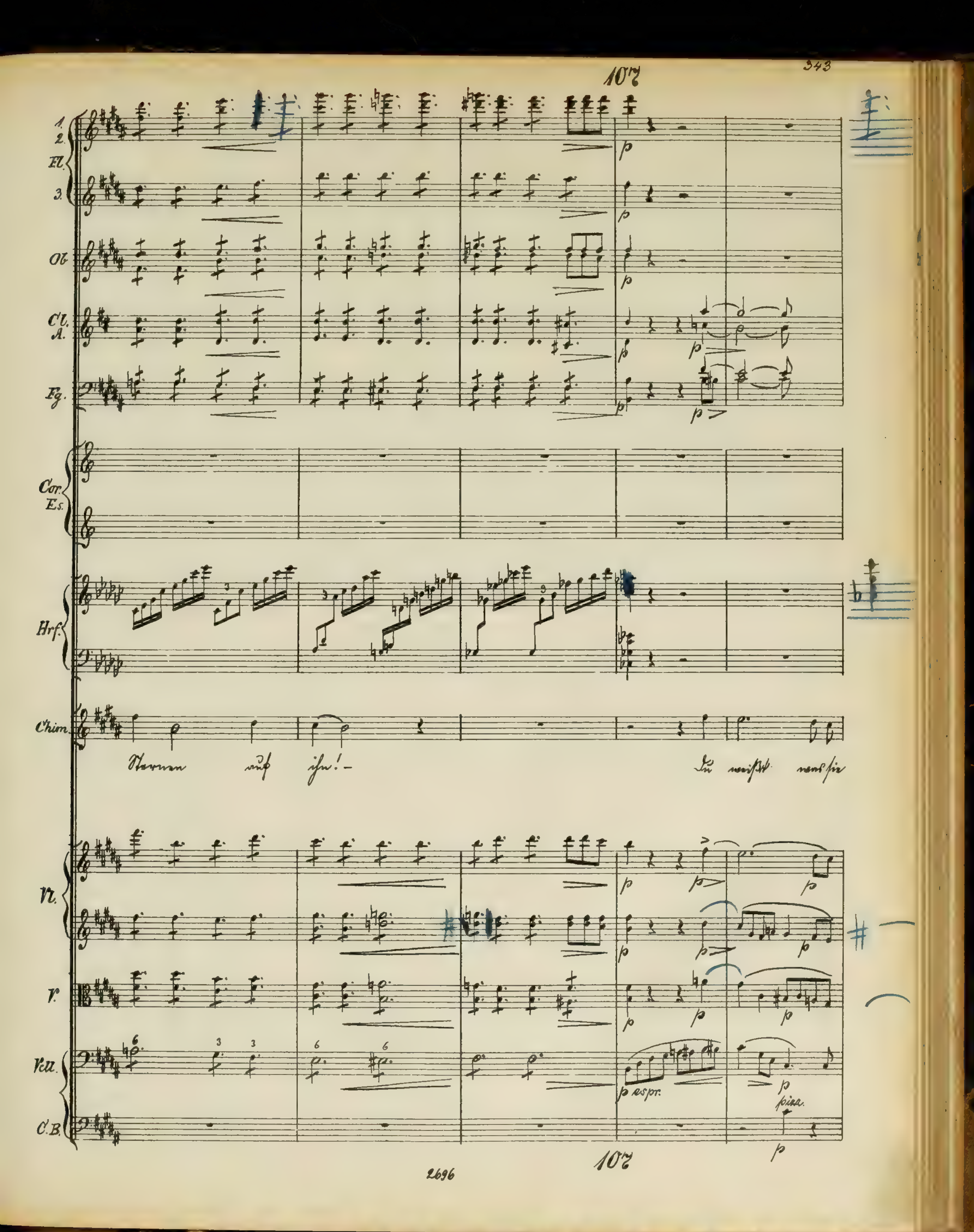

339
105 Scene VI. (Chimene allein)
Fl.
Ob.
Cl. A.
B. Cl. A.
Fg.
Cor. Es.
Trb.
Timp.
R.D.
ne!
Vl.
V.
Vcll.
C.B.
105
2696

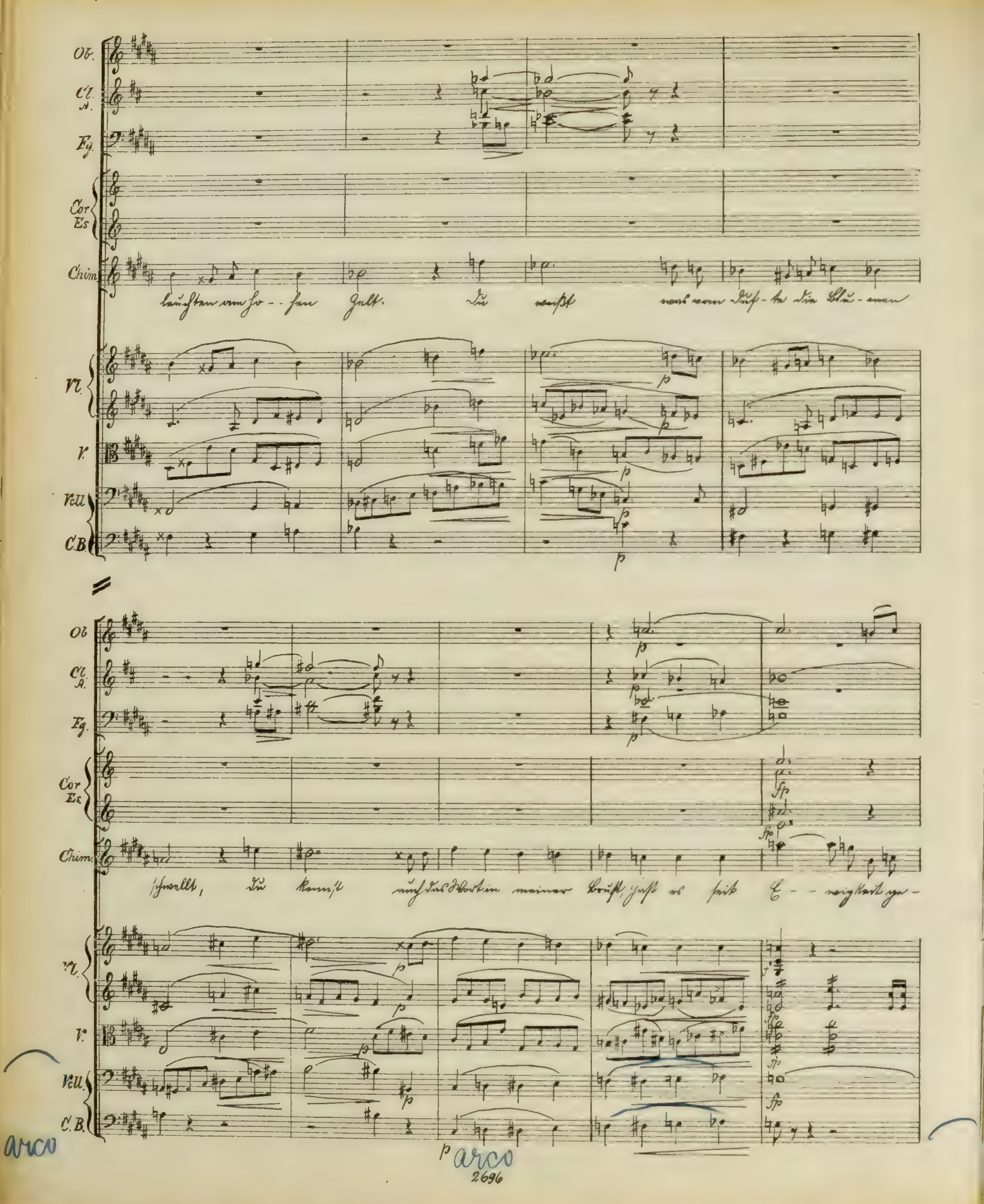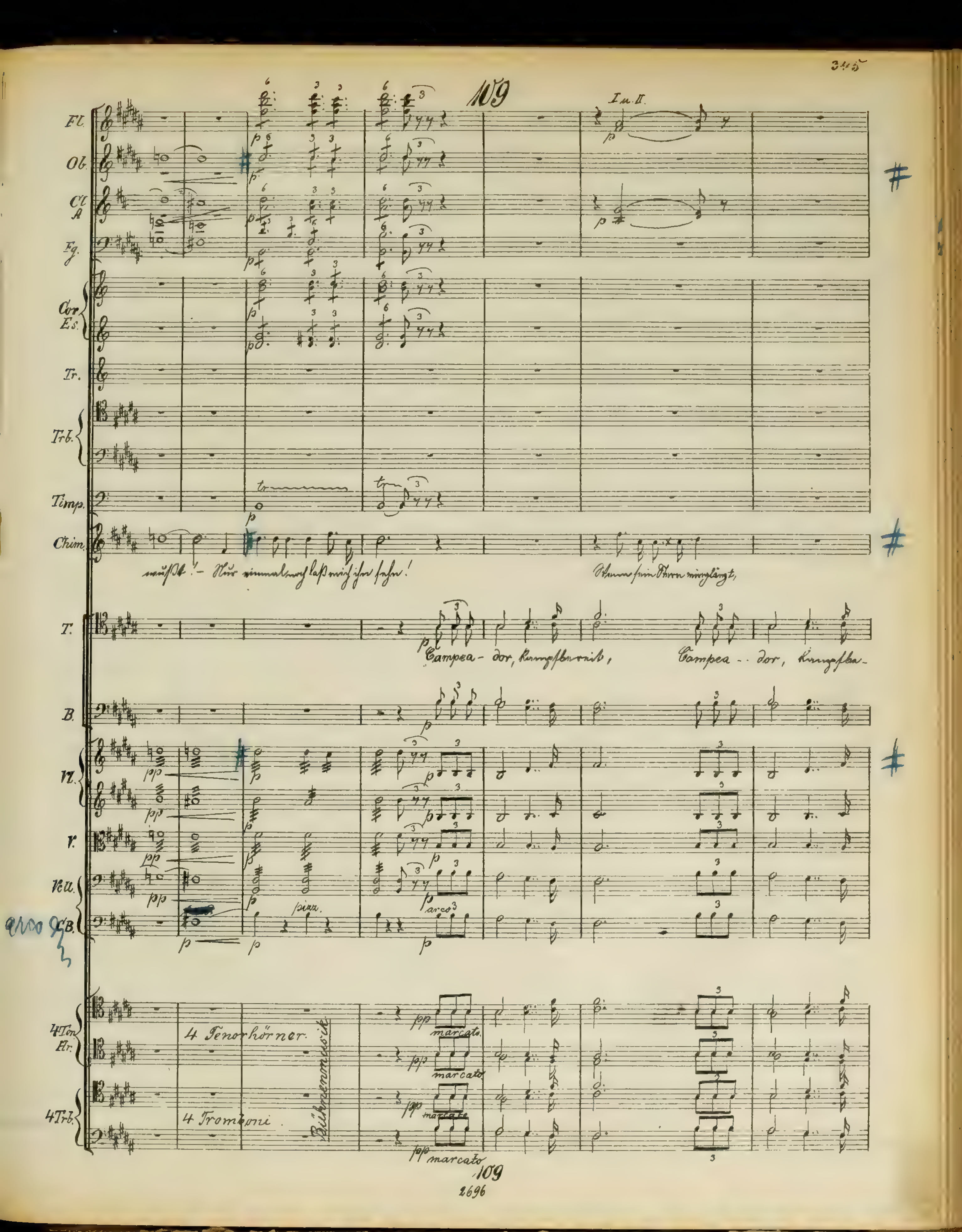


Fl.
Ob.
a2
Cl. A.
B.Cl. A.
Fg.
Cor. Es.
in E.
Tr. E
Trb.
Timp.
Chim.
Vl.
V.
Vcll.
C.B.
cresc.
2696


106. Allegro non troppo.
Fl.
Ob.
Cl. A.
B.Cl. A.
Fg.
Cor. Es.
Tr. E.
Trb.
Timp.
Hrf.
Chin.
Vl.
V.
Vcl.
CB.
p staccato
p staccato


Fl.
Ob.
Cl. A.
Fg.
Cor. Es.
Hrf.
Chim.
Vl.
V.
Vcll.
C.B.
cresc.
p
pp


107
1.
2.
Fl.
3.
Ob.
Cl.
A.
Fg.
Cor.
Es.
Hrf.
Chim.
Sternen auf ihn!–
Du weißt was sie
Vl.
V.
Vcll.
C.B.
p espr.
pizz.
107


Ob.
Cl. A.
Fg.
Cor Es
Chim.
Vl.
V.
Vcll.
C.B.
arco
arco


345
109
Fl.
Ob.
Cl. A
Fg.
Cor. Es.
Tr.
Trb.
Timp.
Chim.
T.
B.
Vl.
V.
Vcll.
CB.
4 Ten. Hr.
4 Trb.
I u. II
Campea - dor,
Campea - - dor,
pizz.
arco
4 Tenorhörner.
4 Tromboni
Bühnenmusik
marcato
109
2696

colla parte

Fl.
Ob.
Cl. A.
Fg.
Cor. Es.
Tr.
Trb.
Timp.
Chim.

wenn der Sieg ihn kränzt, laß uns seinen Hauch, seinen Hauch nach der Siege mit ümwehen — Dann —

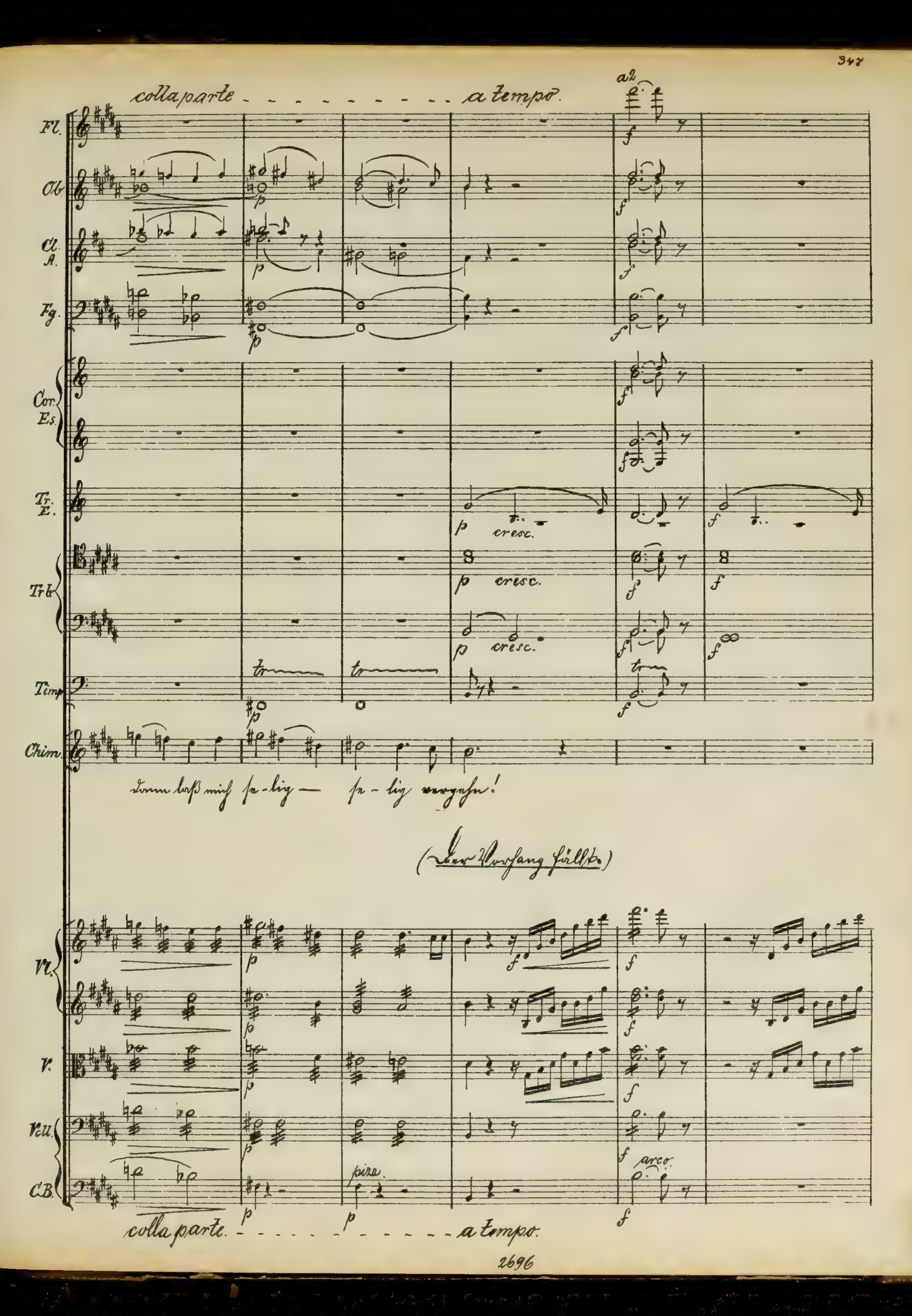
T.

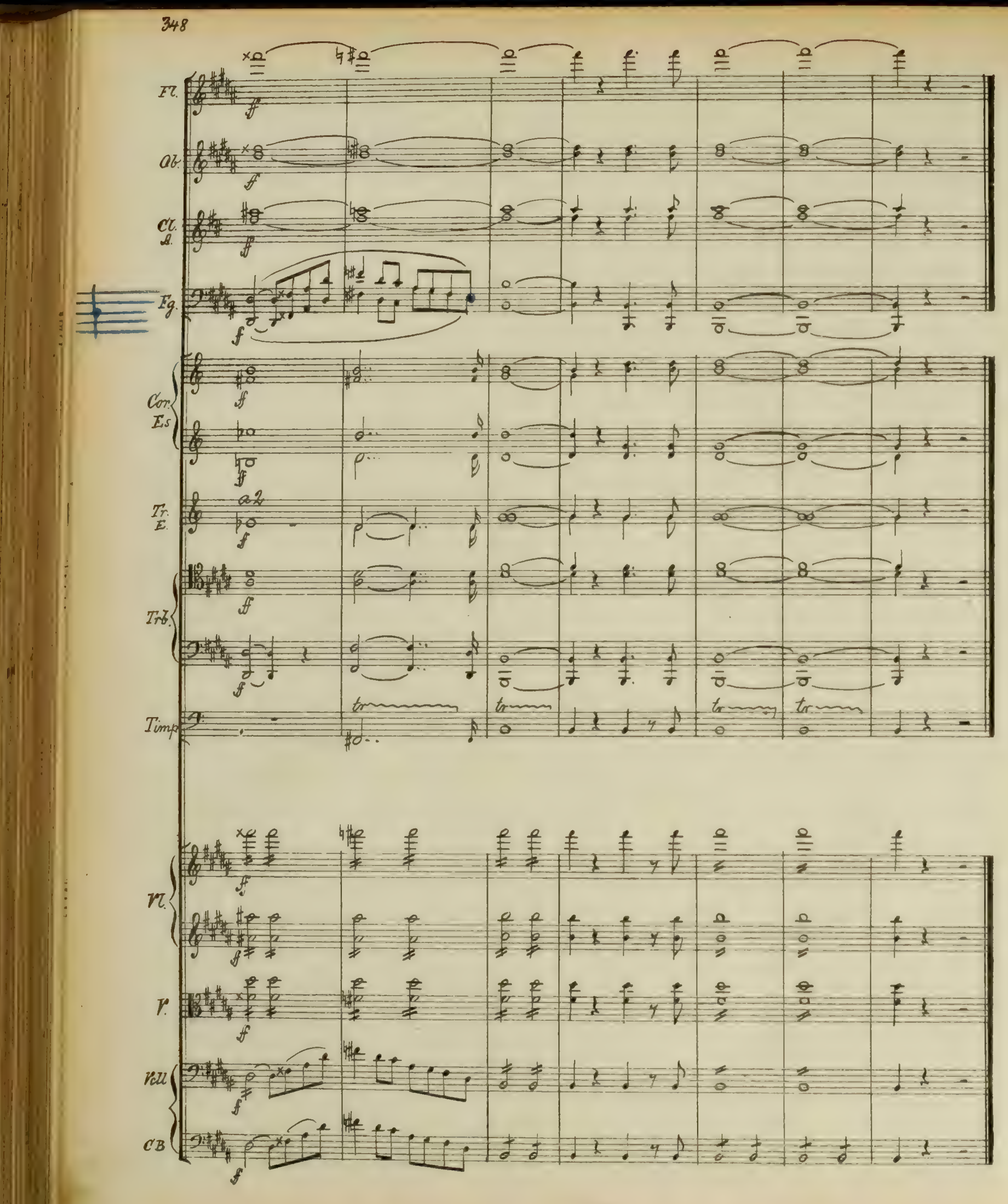
weit, Campeador siegesreich! Heil! Heil!

B.
Vl.
V.
Vcll.
C.B.
4 Ten. Hr.
4 Trb.

p — cresc. — trem. — dim.
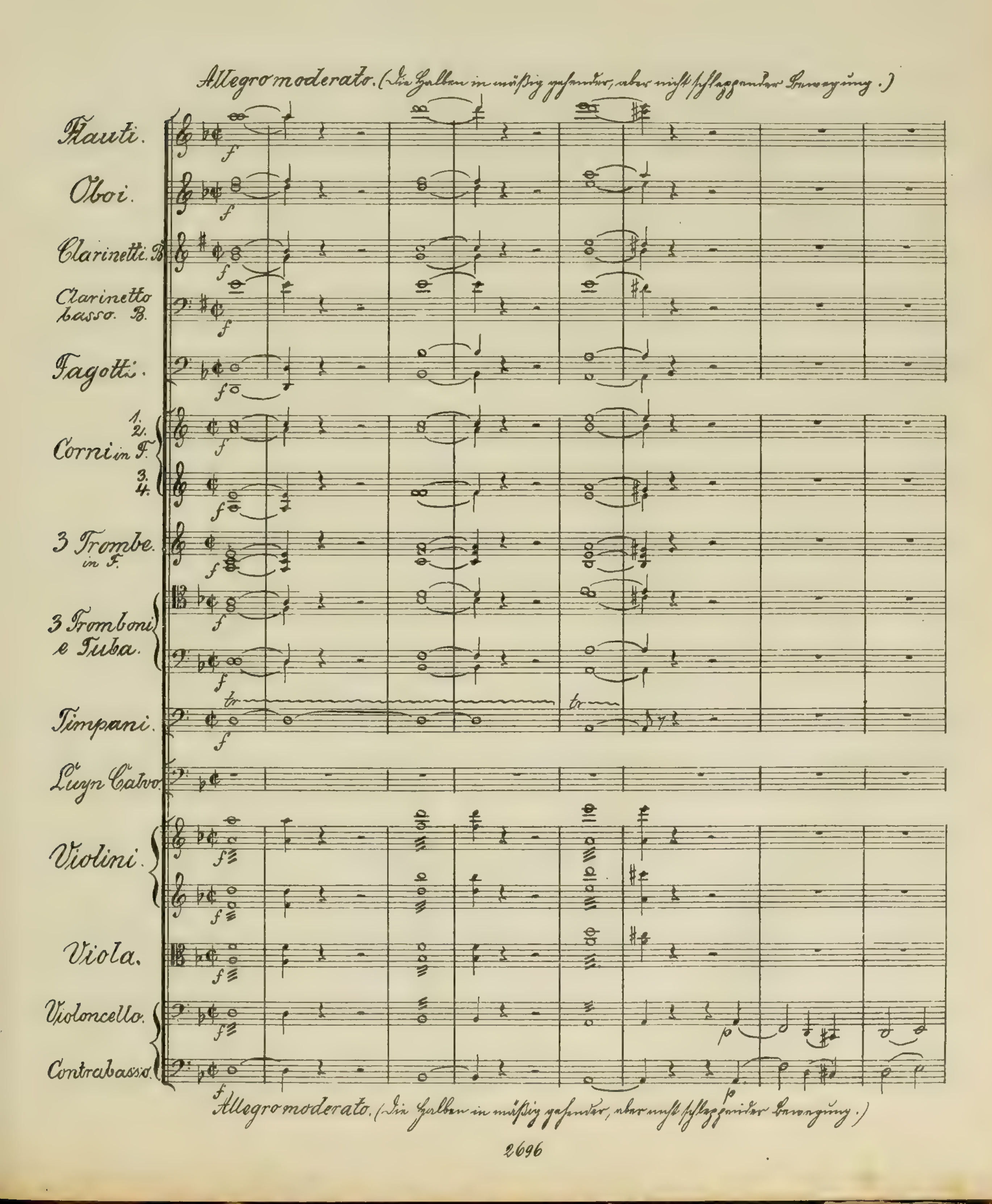
colla parte.

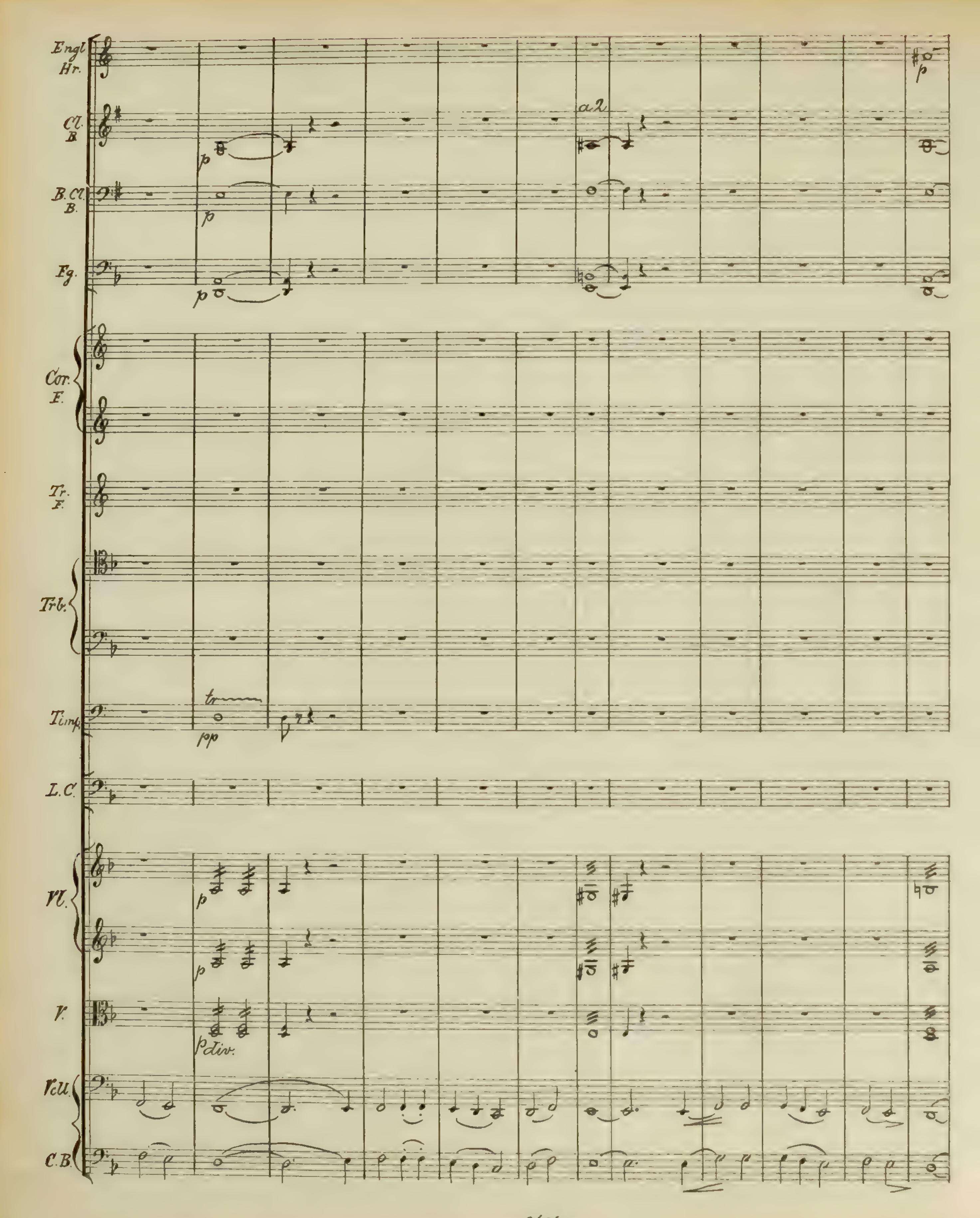

colla parte - - - - - - - - - - a tempo.
a2
Fl.
Ob.
Cl. A.
Fg.
Cor. Es.
Tr. E.
Trb.
Timp.
Chim.
p
cresc.
f
(Der Vorhang fällt.)
Vl.
V.
Vcll.
C.B.
pizz.
arco
colla parte. - - - - - - - - a tempo.

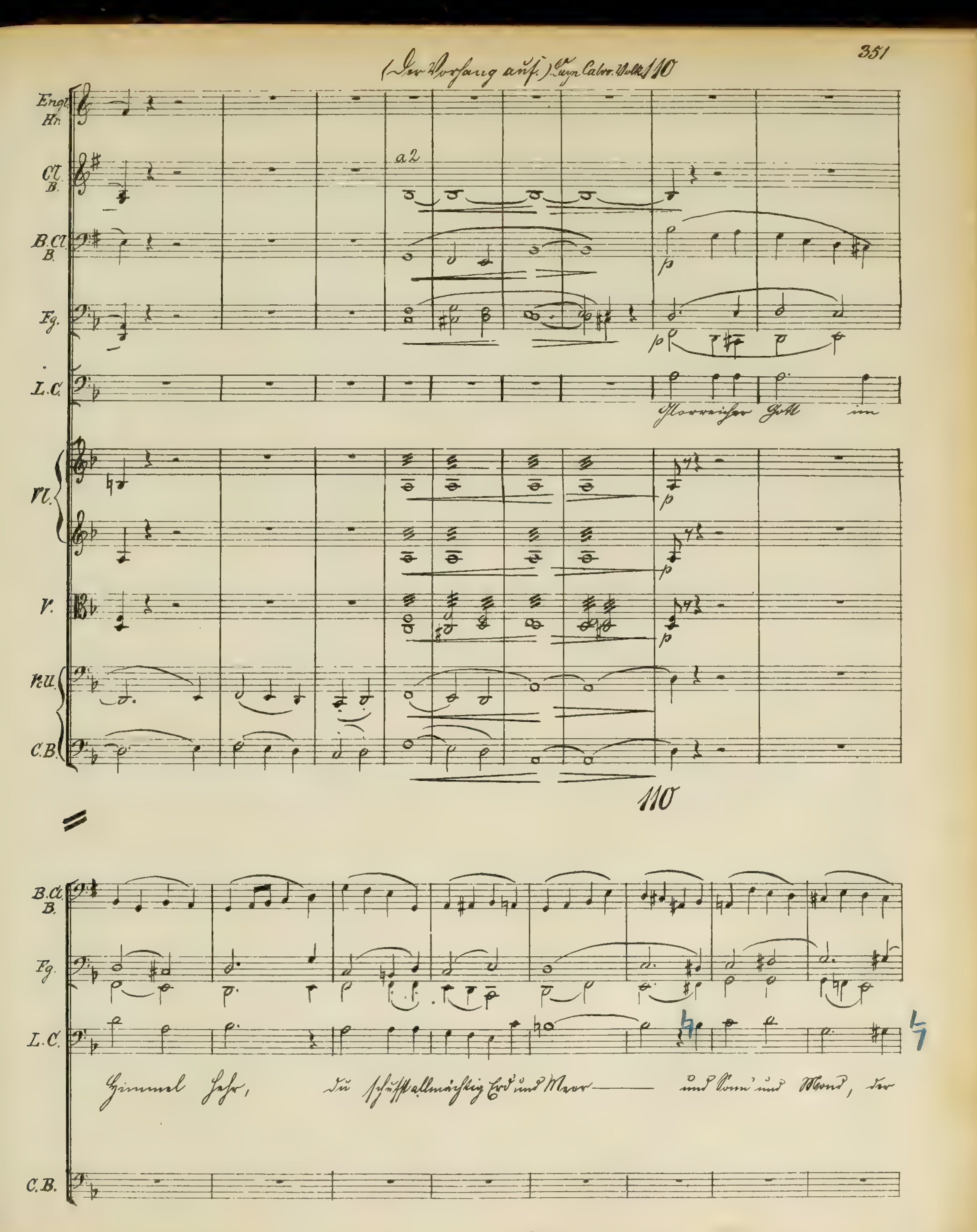

Fl.
Ob.
Cl. A.
Fg.
Cor. Es
a2
Tr. E.
Trb.
Timp.
tr
Vl.
V.
Vcll.
CB

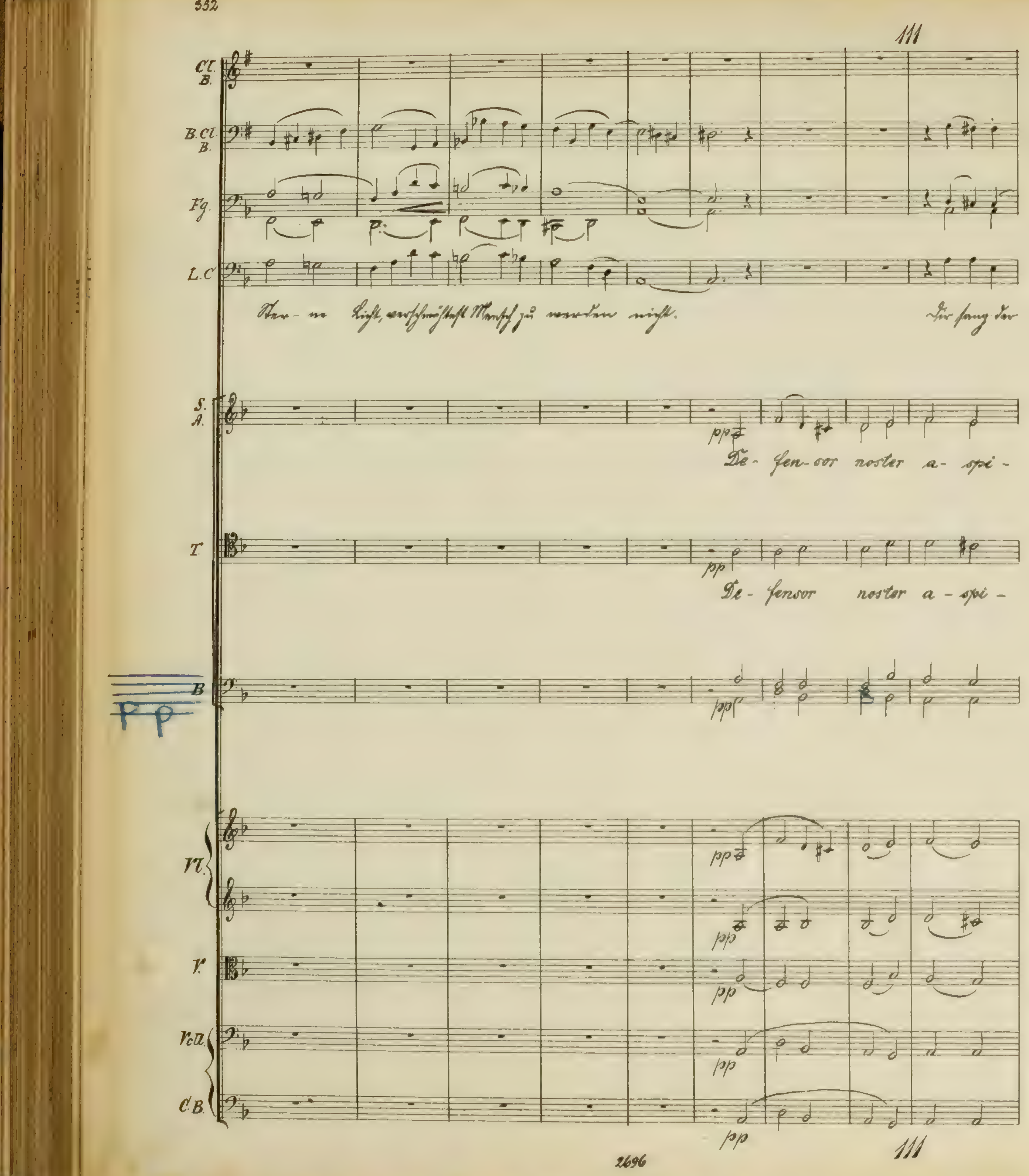
Dritter Act.

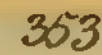
Vor dem Innern einer Burg von Burgos. Links im Hintergrunde ein Wachtthurm. Rechts eine weite Perspektive in die Landschaft. Im Vordergrunde links ein Thronsitz für den König.



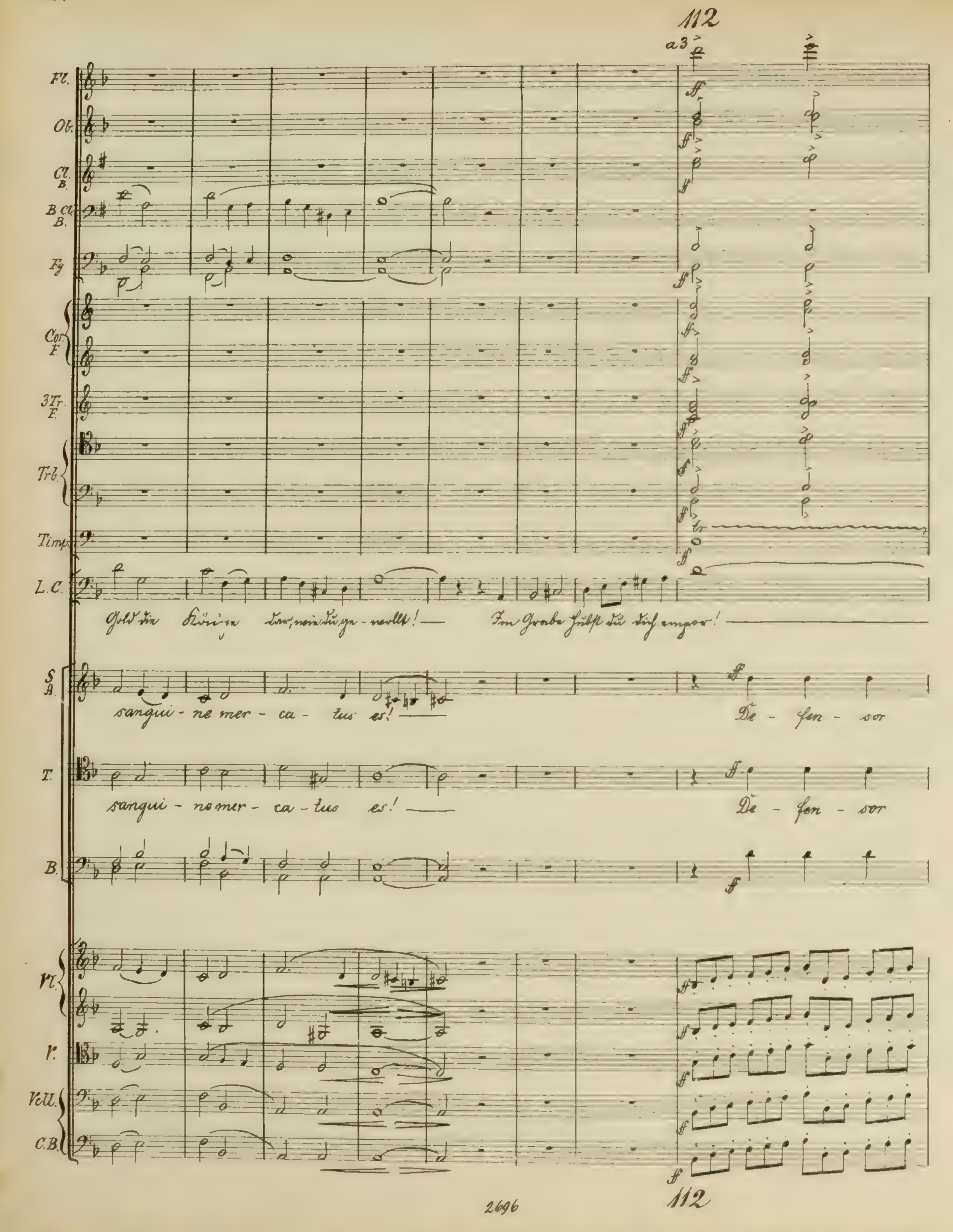

Engl. Hr.
Cl. B
a 2
B. Cl. B.
Fg.
Cor. F.
Tr. F.
Trb.
Timp.
L. C.
Vl.
V.
p div.
Vcll.
C. B.

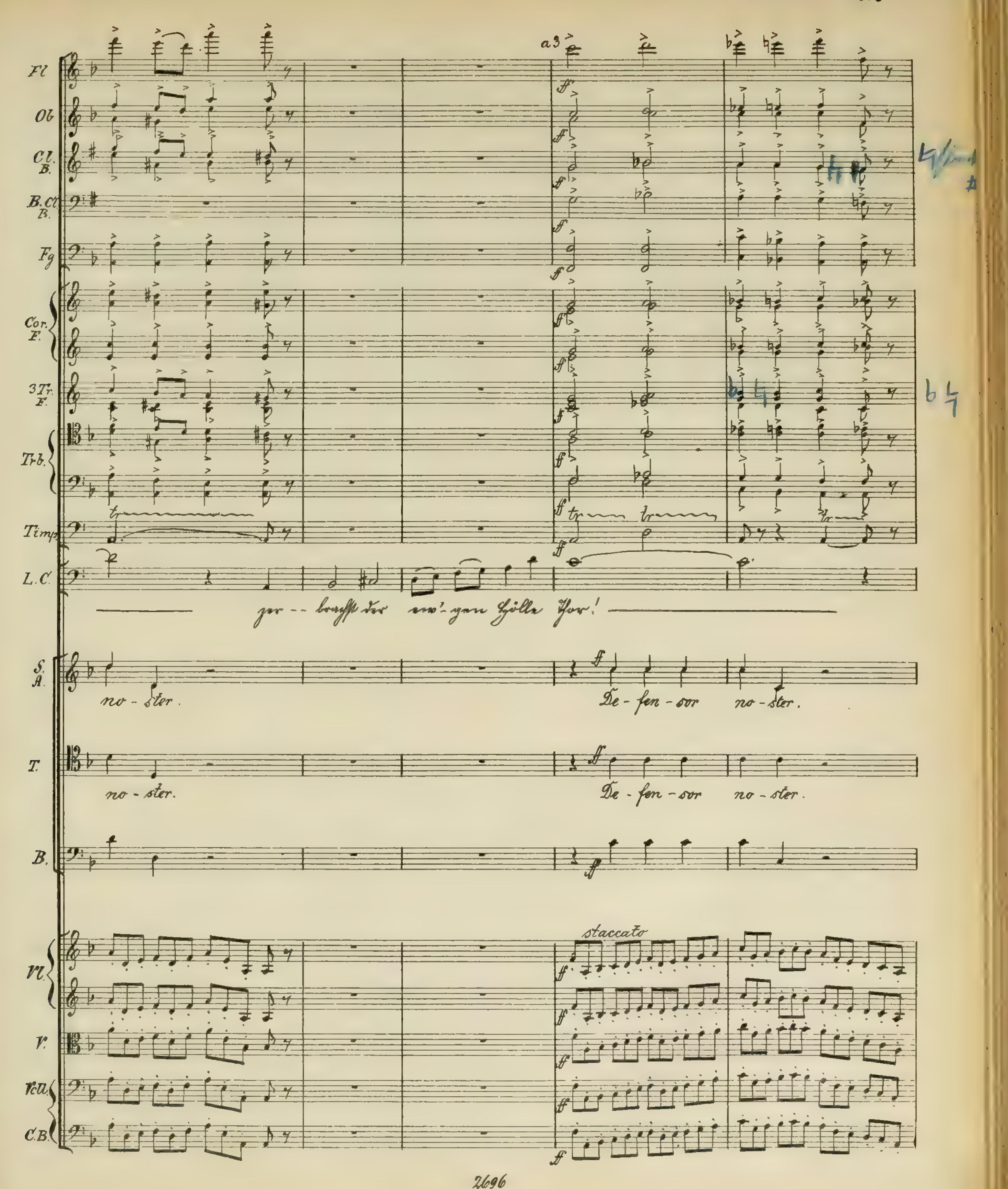

(Der Vorhang auf.)
110
Engl. Hr.
Cl. B.
B.Cl. B.
Fg.
L.C.
Vl.
V.
Vc.
C.B.
a 2
p
Glorreicher Gott im
Himmel hehr, du schicksalmächtig Erd und Meer — und Sonn' und Mond, der

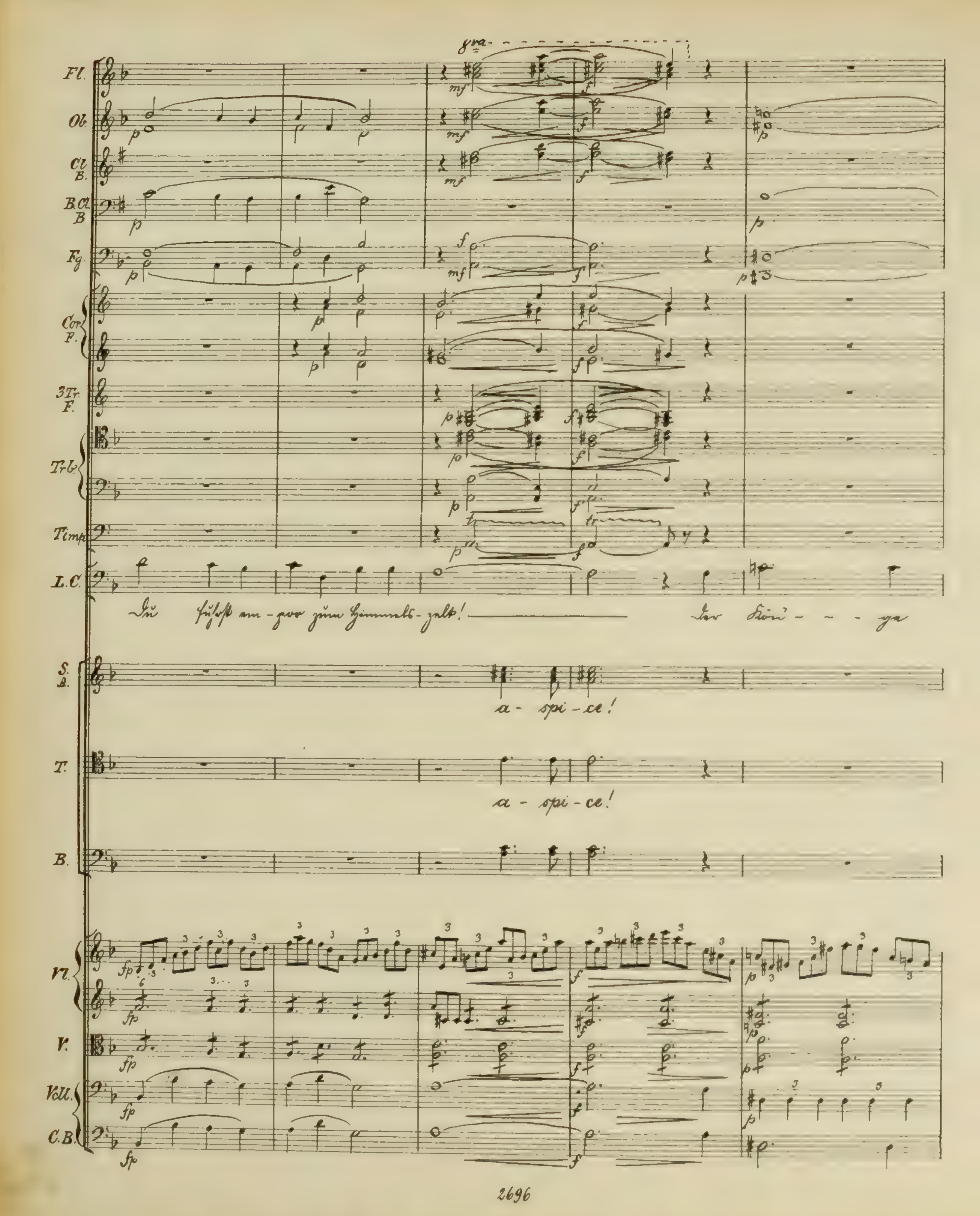

111
Cl. B.
B.Cl. B.
Fg.
L.C.
S. A.
pp
De- fen-sor noster a- spi-
T.
pp
De- fensor noster a - spi -
B
pp
Vl.
pp
pp
V.
pp
Vcll.
pp
C.B.
pp
111

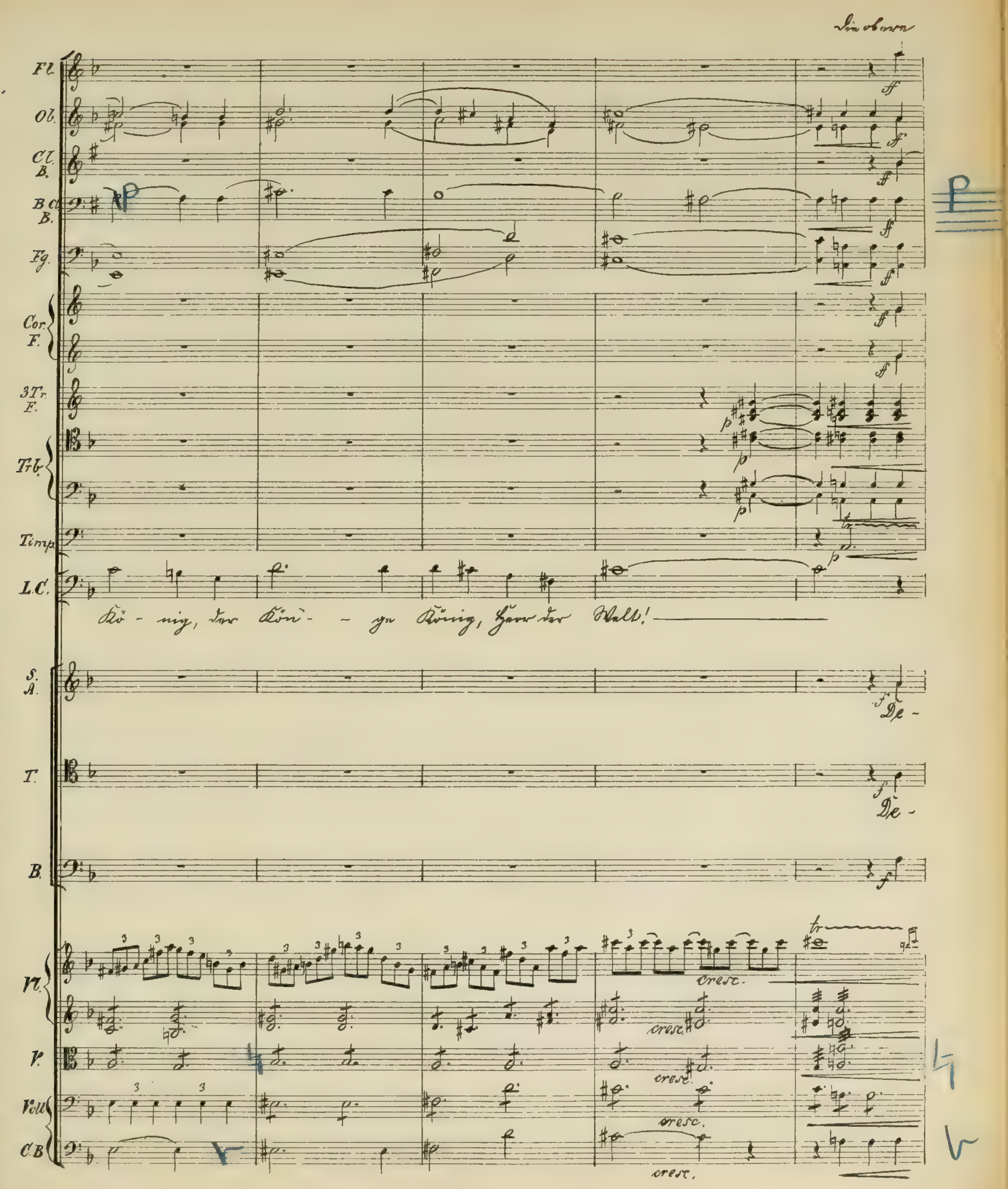


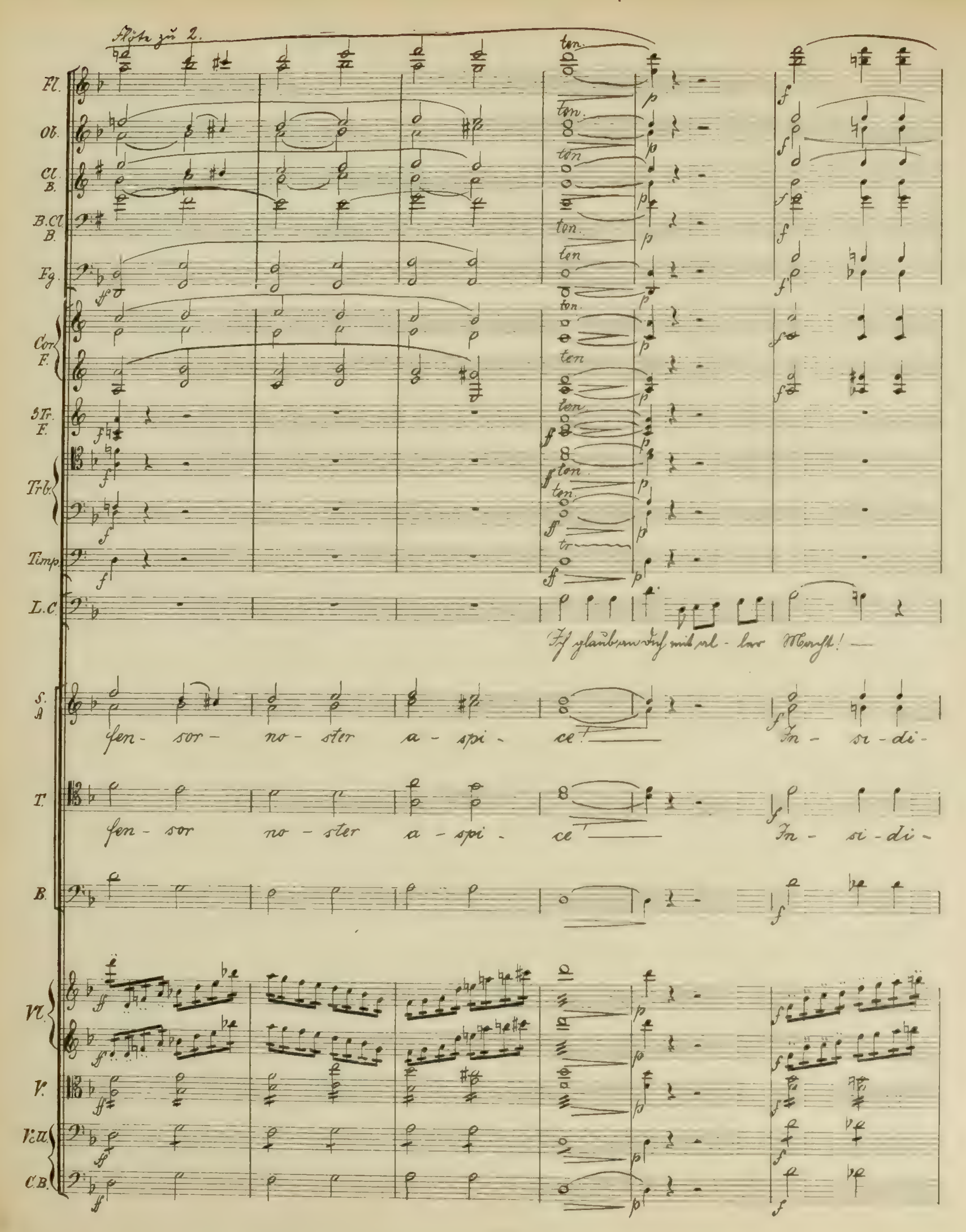
Ob.
Cl. B.
B.Cl. B.
Fg.
L.C.
Hirten frohe Schaar zu Bethlehem, wie dein Wille war! — Die brachten Weihrauch Myrrhen und
S. A.
ce. Insi-di-an-tes re-pri-me, gu-ber-na tu-os fa-mulos, quos
T.
ce. Insidi-an-tes re-pri-me, gu-berna tu-os fa-mu-los, quos
B.
Vl.
V.
Vcll.
CB.

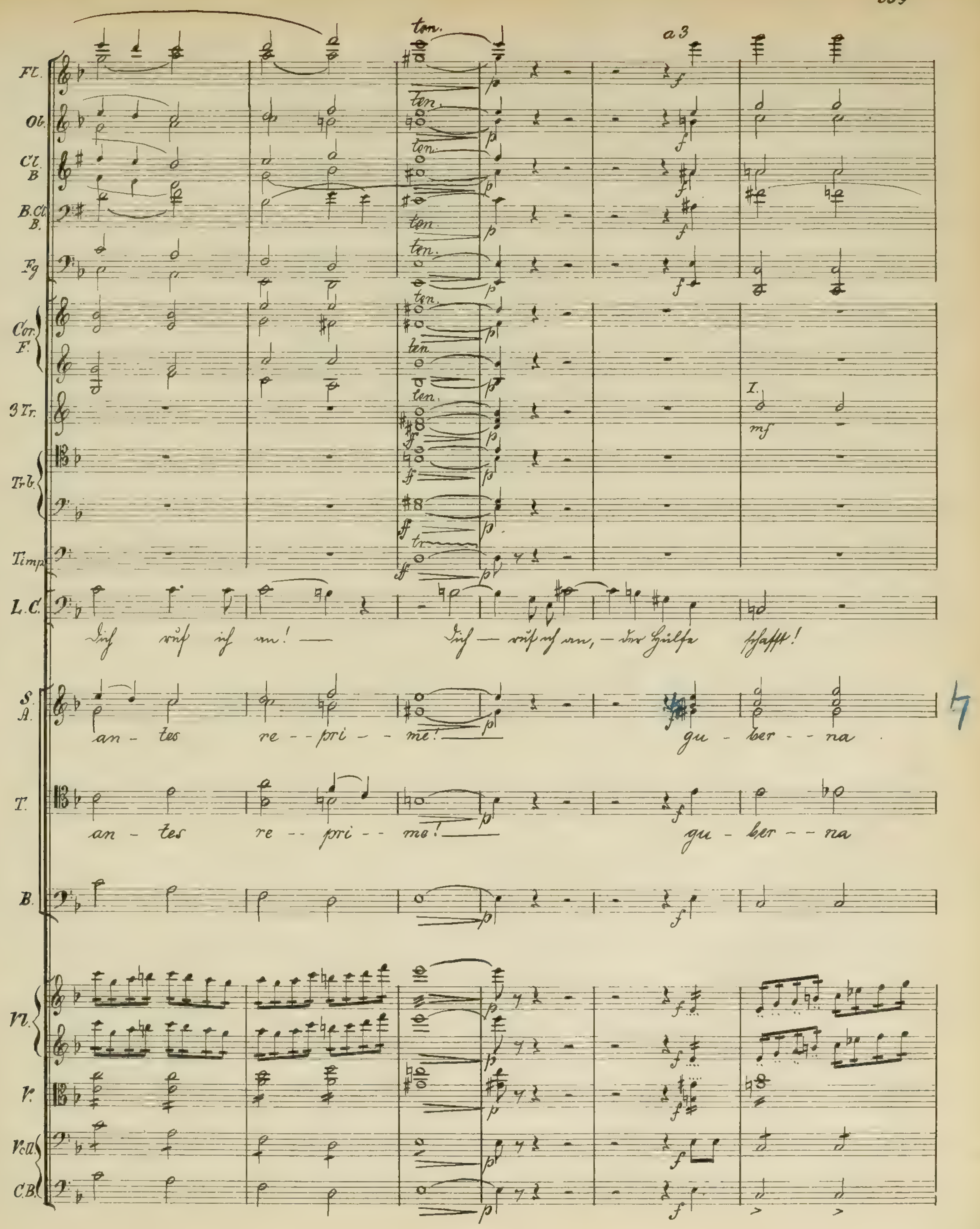

112
a 3
Fl.
Ob.
Cl. B.
B Cl. B.
Fg.
Cor. F.
3 Tr. F.
Trb.
Timp.
L.C.
S. A.
sangui - ne mer - ca - tus es!
De - fen - sor
T.
sangui - ne mer - ca - tus es!
De - fen - sor
B.
Vl.
V.
Vcll.
C.B.
112

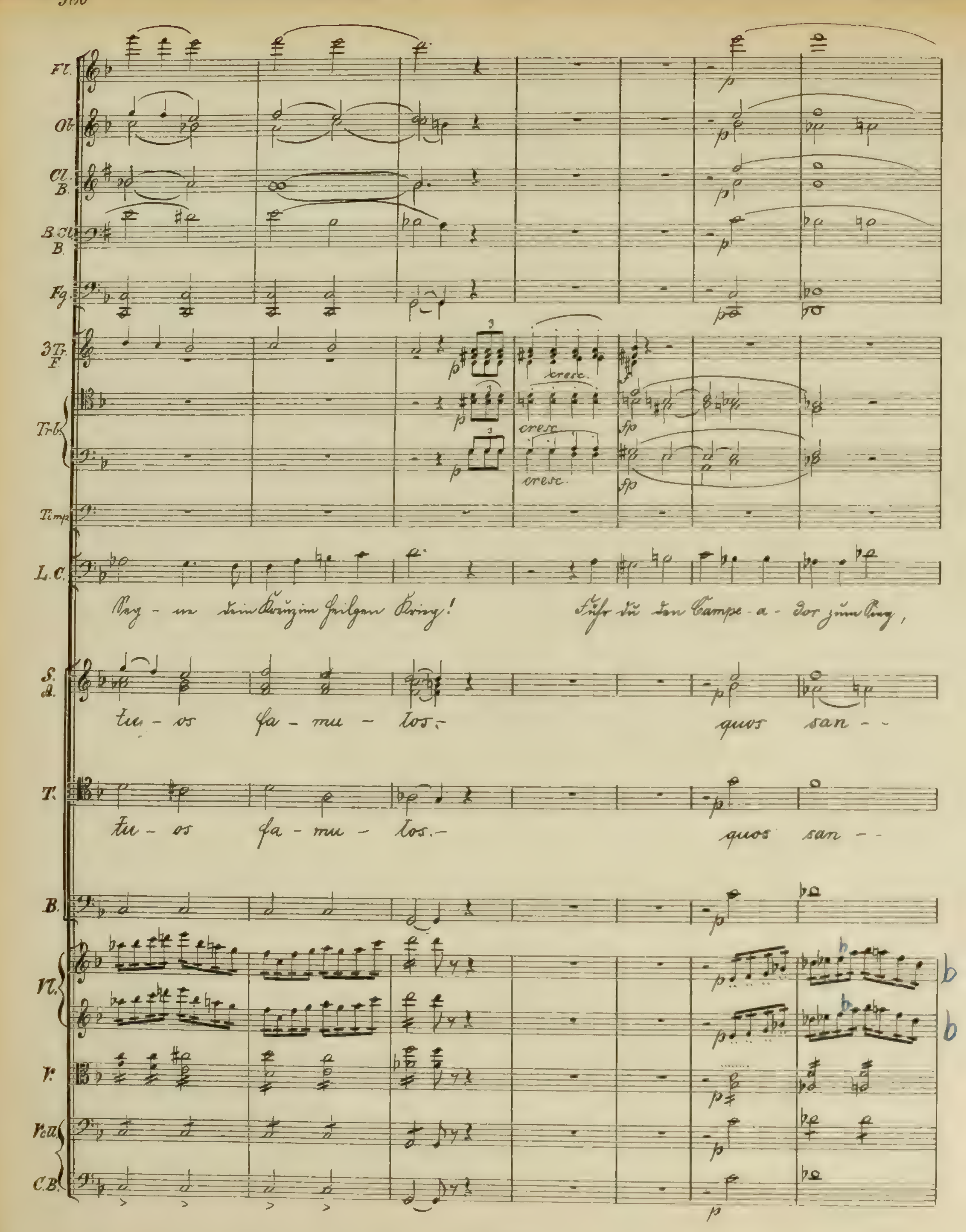

Fl
Ob
Cl. B.
B.Cl. B.
Fg
Cor. F.
3 Tr. F.
Trb.
Timp
L.C.
S. A.
T.
B.
Vl
V.
Vcll
C.B.
a3
zer - - brachst die ew'-gen Hölle Thor!
no - ster.
De - fen - sor no - ster.
no - ster.
De - fen - sor no - ster.
staccato

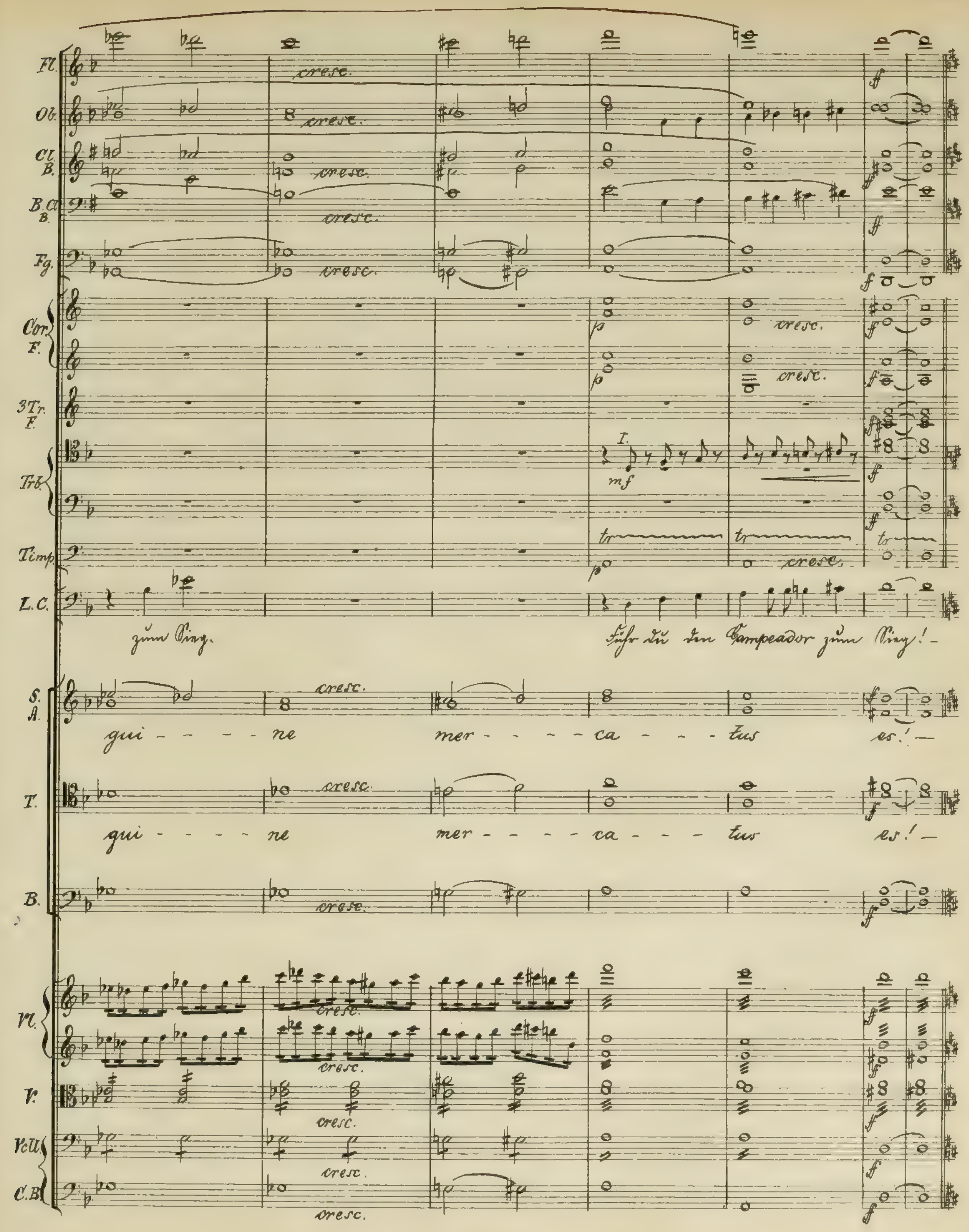

8va
Fl.
Ob.
Cl. B.
B.Cl. B
Fg.
Cor. F.
3 Tr. F.
Trb.
Timp.
L.C.
S. A.
a - spi - ce!
T.
a - spi - ce!
B.
Vl.
V.
Vcll.
C.B.

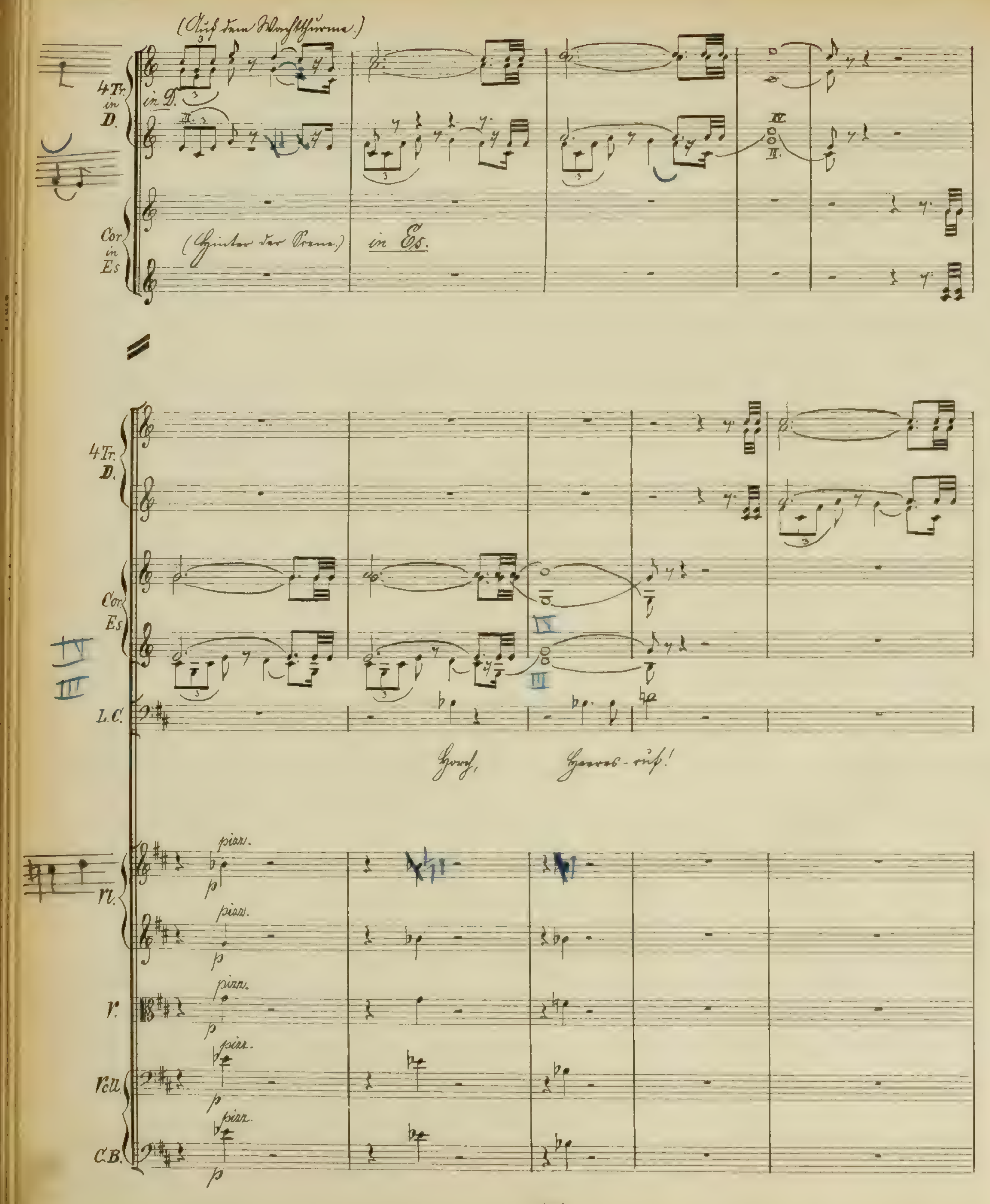

Fl.
Ob.
Cl. B.
B. Cl. B.
Fg.
Cor. F.
3 Tr. F.
Trb.
Timp.
L. C.
S. A.
T.
B.
Vl.
V.
Vcll.
C. B.
cresc.
De -

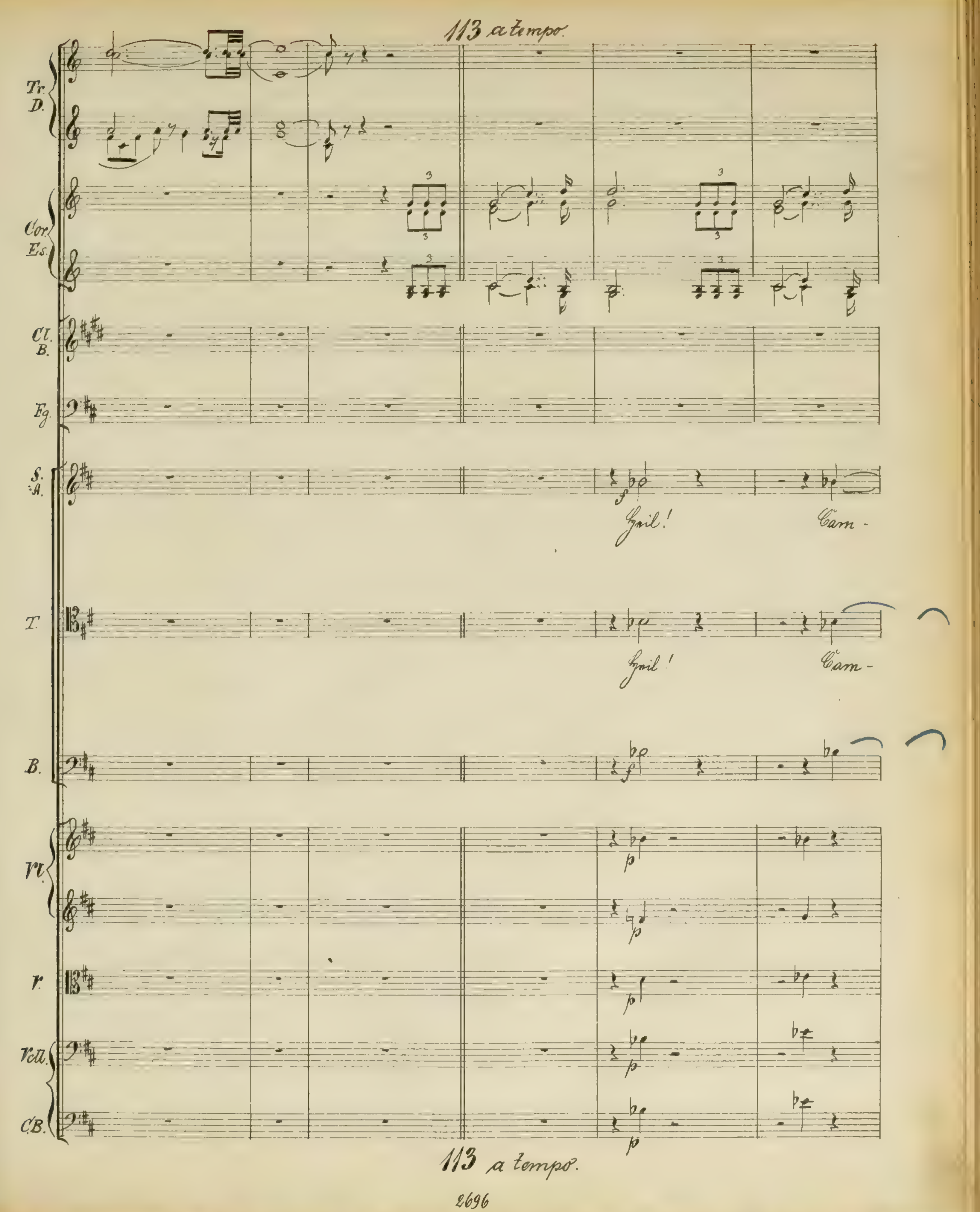

Flöte zu 2.
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. F.
3 Tr. F.
Trb.
Timp.
L.C.
Ich glaub an dich mit al - ler Macht! —
S. A.
fen - sor - no - ster a - spi - ce
In - si - di -
T.
fen - sor no - ster a - spi - ce
In - si - di -
B.
Vl.
V.
Vc.
C.B.

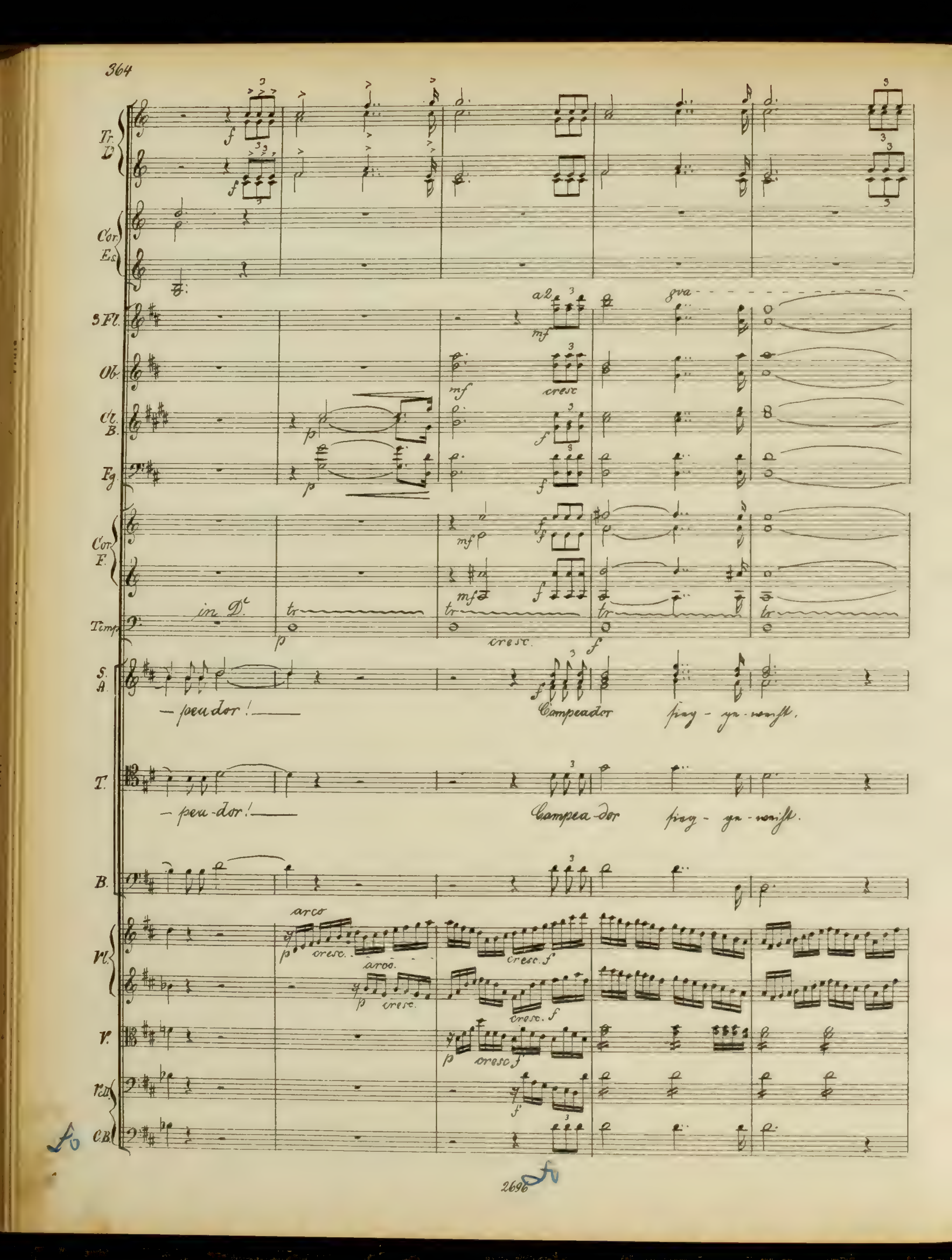

Fl.
Ob.
Cl. B
B.Cl. B.
Fg.
Cor. F.
3 Tr.
Trb.
Timp.
L.C.
S. A.
T.
B.
Vl.
V.
Vcll.
C.B.
ten.
a 3
I.
an - tes re - - pri - - me!
gu - ber - - na
an - tes re - - pri - - me!
gu - ber - - na
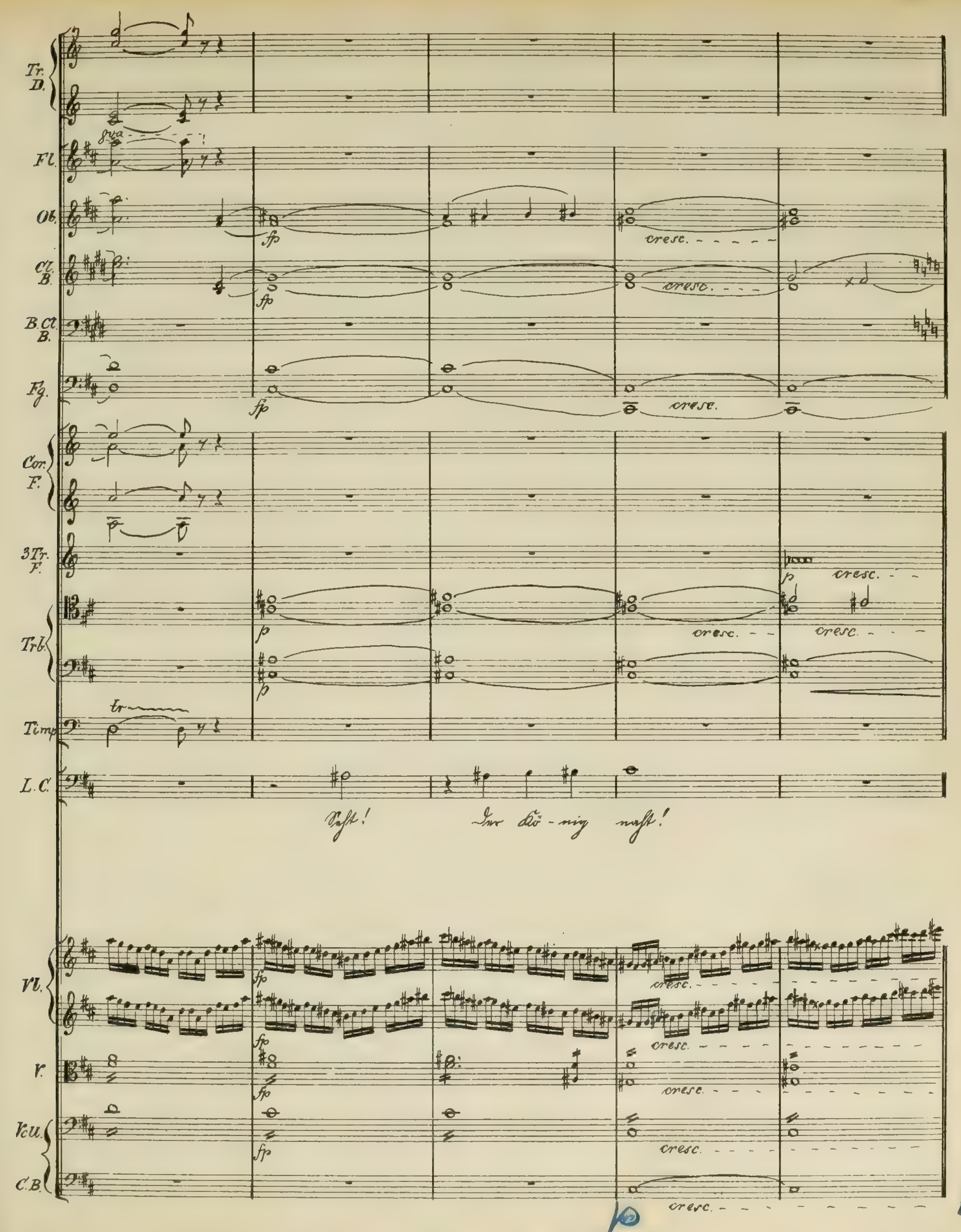

Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
3 Tr. F.
Trb.
Timp.
L.C.
Führ du den Campe-a-dor zum Sieg,
S. A.
tu-os fa-mu-tos. quos san--
T.
tu-os fa-mu-tos. quos san--
B.
Vl.
V.
Vc.
C.B.
cresc.
fp


Fl.
Ob.
Cl. B.
B. Cl. B.
Fg.
Cor. F.
3 Tr. F.
Trb.
Timp.
L.C.
zum Ring.
Führ du den Campeador zum Ring! –
S. A.
qui - - - - ne mer - - - - ca - - - - tus es! –
T.
qui - - - - ne mer - - - - - ca - - - tus es! –
B.
Vl.
V.
Vcll.
C.B.
cresc.

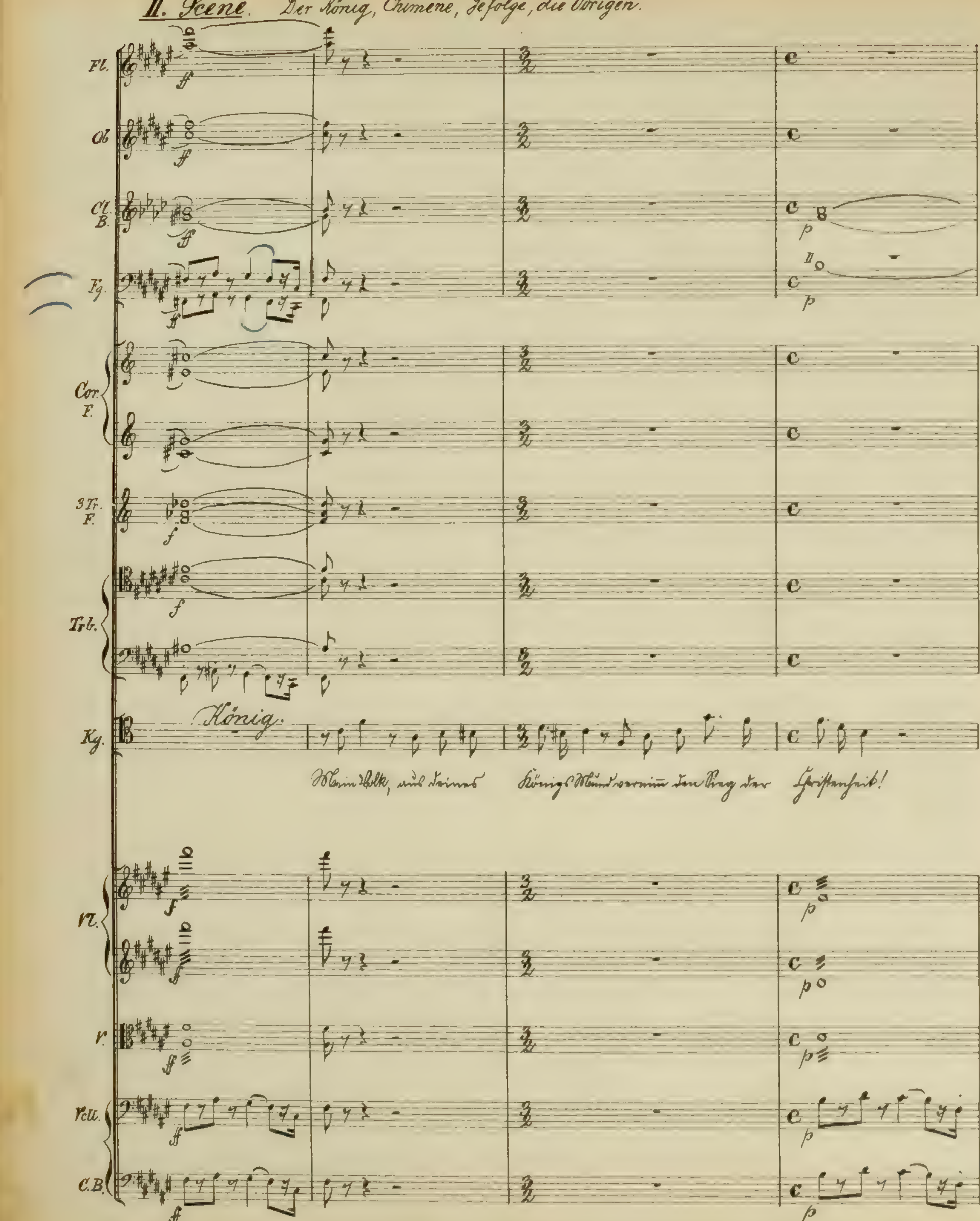

(Auf dem Wachthurme.)
4 Tr. in D.
in D.
Cor in Es
(Hinter der Scene.)
in Es.
4 Tr. D.
Cor Es
L.C.
Horch, Heeres-ruf!
pizz.
p
Vl.
V.
Vcll.
C.B.

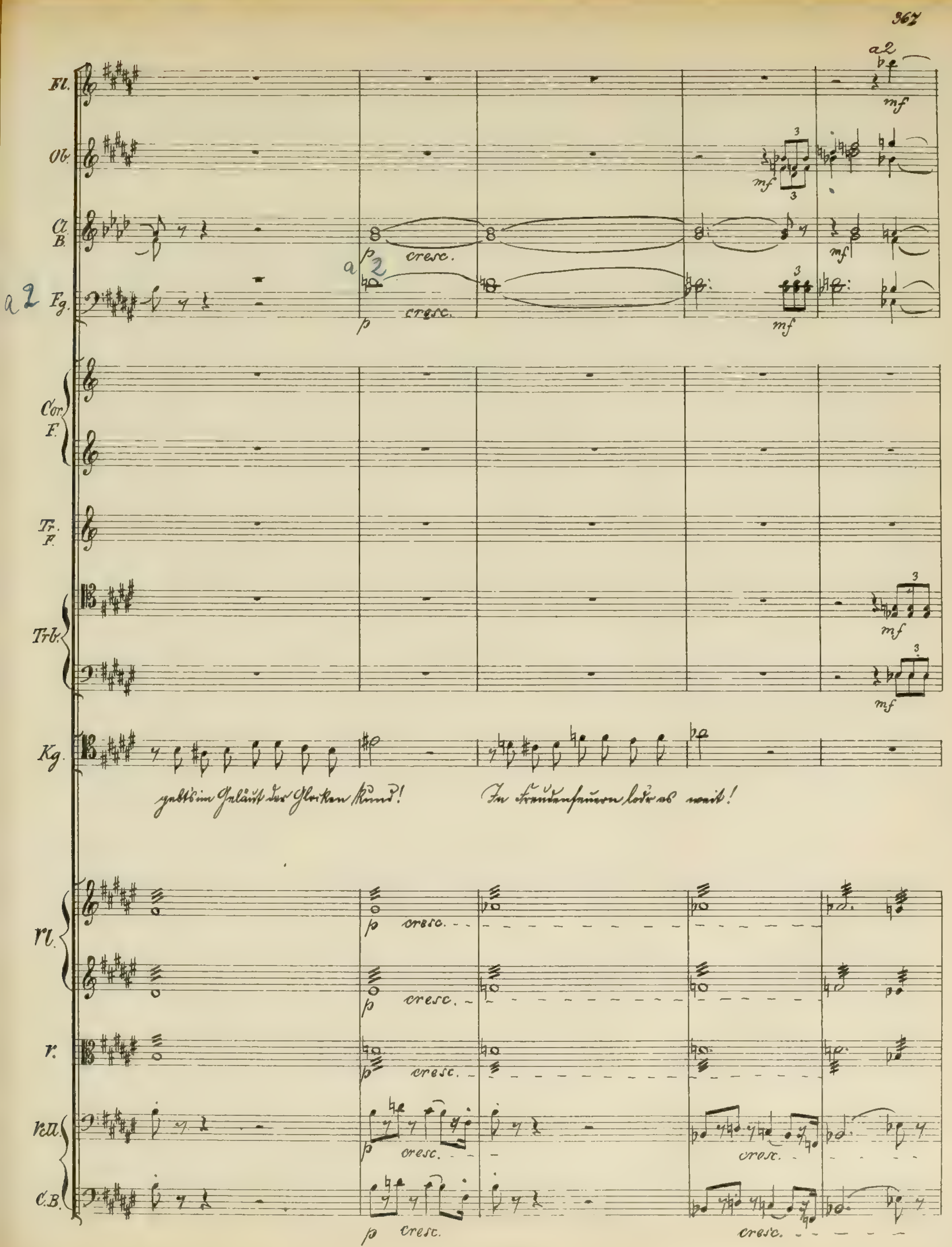

113 a tempo.
Tr. D.
Cor. Es.
Cl. B.
Fg.
S. A.
Gril!
Cam -
T.
Gril!
Cam -
B.
Vl.
V.
Vcll.
C.B.
113 a tempo.

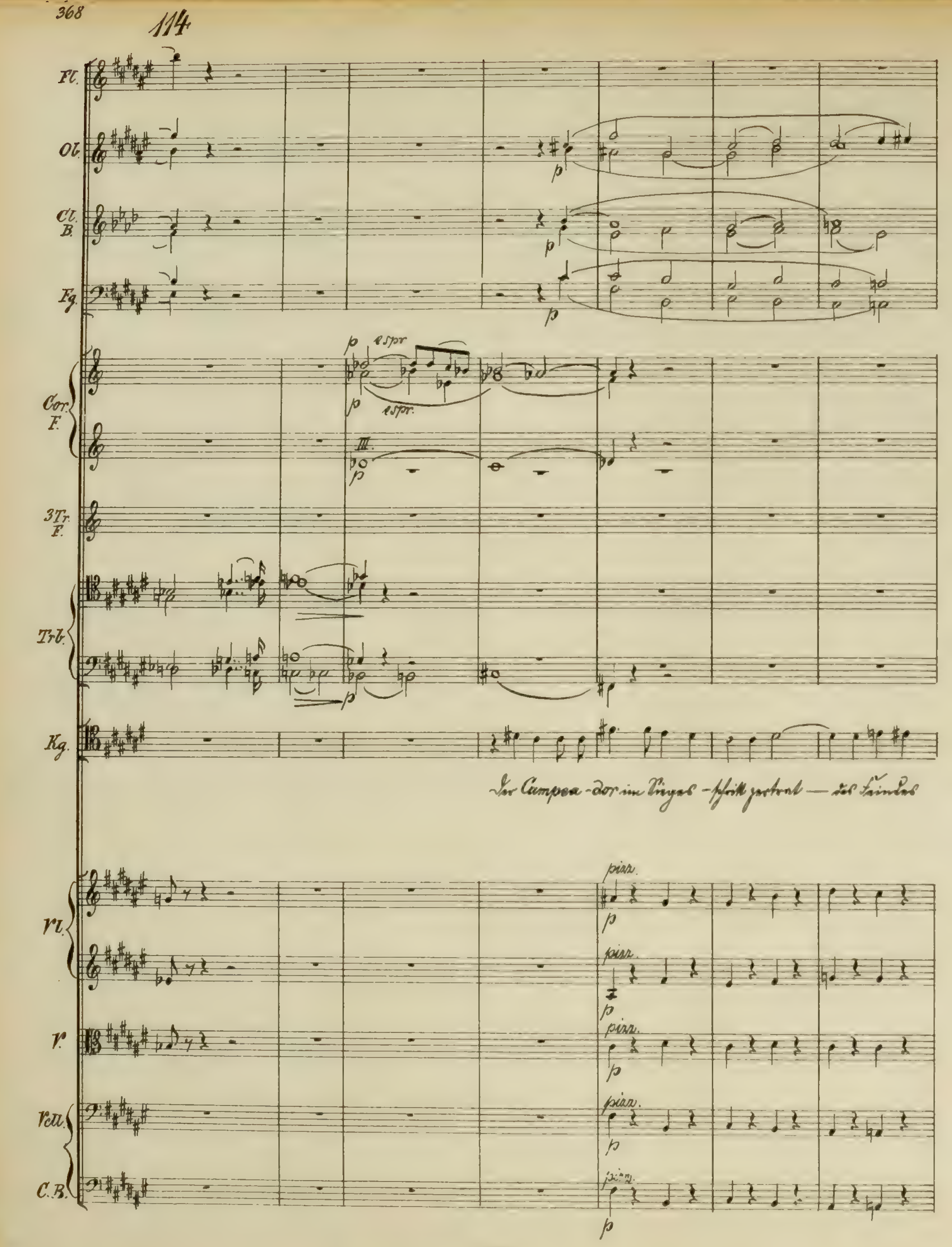

364
Tr. D
Cor. Es
3 Fl.
Ob.
Cl. B.
Fg.
Cor. F.
Timp.
in D.
S. A.
T.
B.
Vl.
V.
Vc.
CB.
arco
cresc.
— peudor!
Campeador
— peu-dor!
Campea-dor
2696

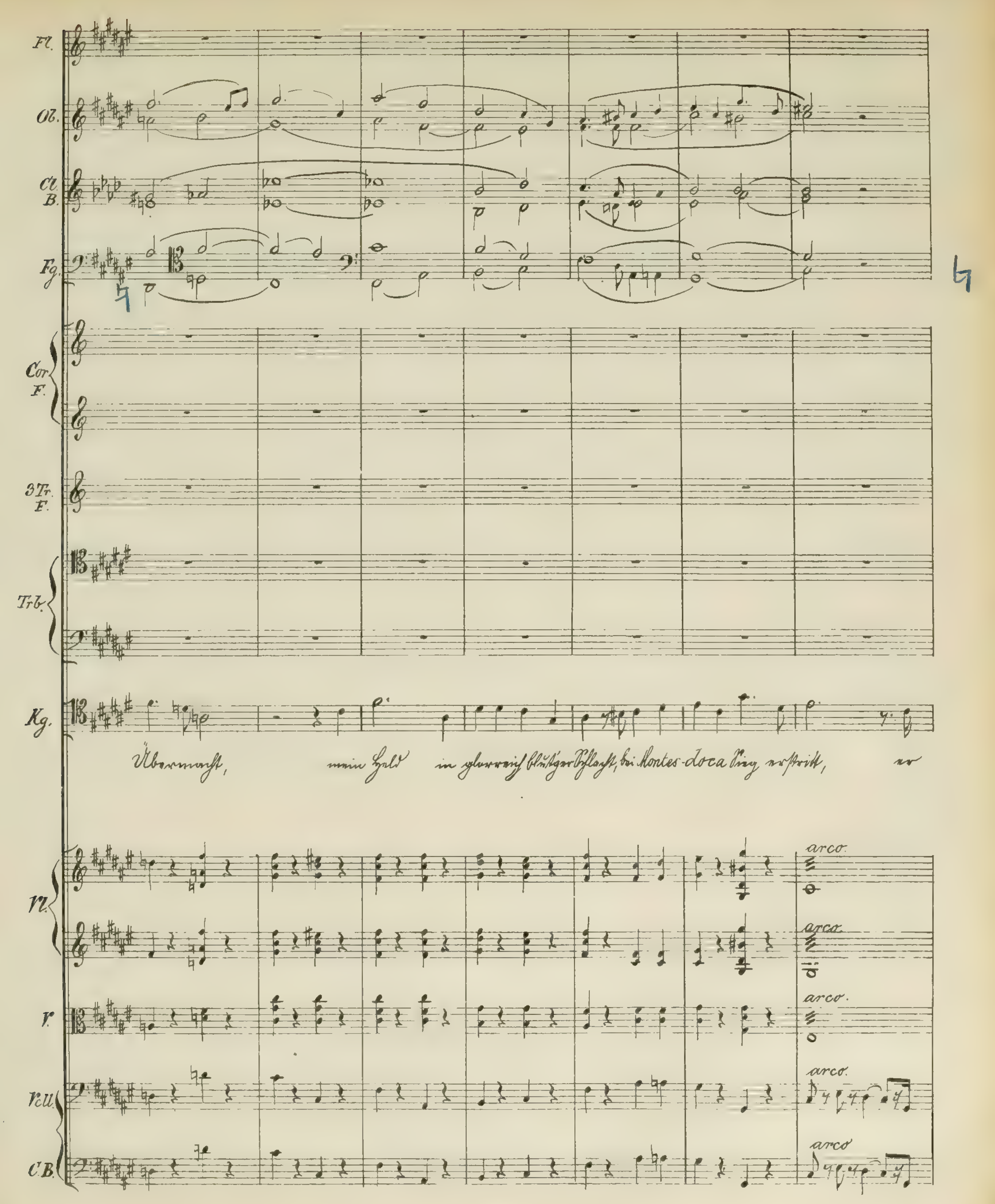


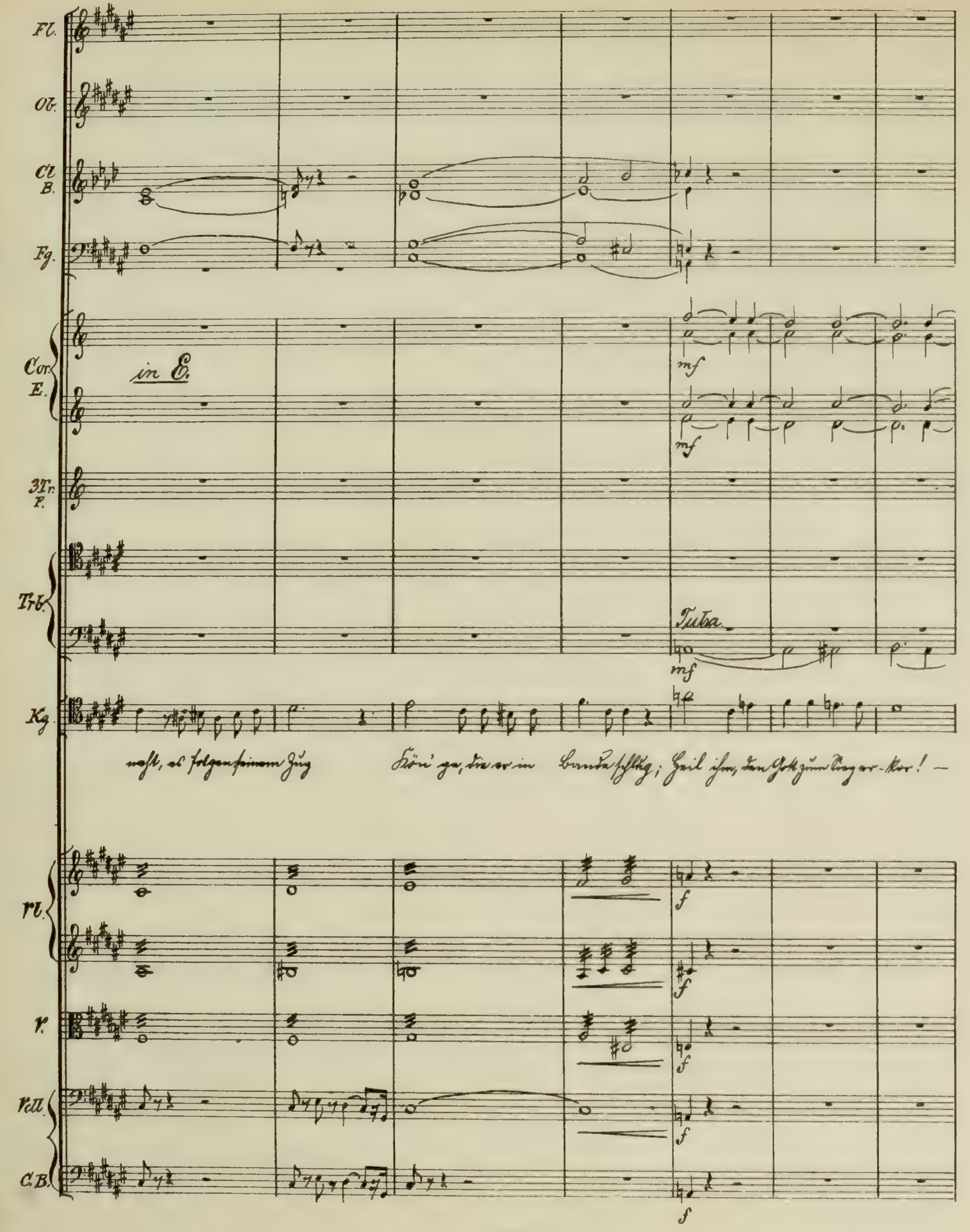
Tr. D.
Fl.
Ob.
Cl. B.
B. Cl. B.
Fg.
Cor. F.
3 Tr. F.
Trb.
Timp.
L. C.
Vl.
Vcll.
C. B.
fp
p
cresc.

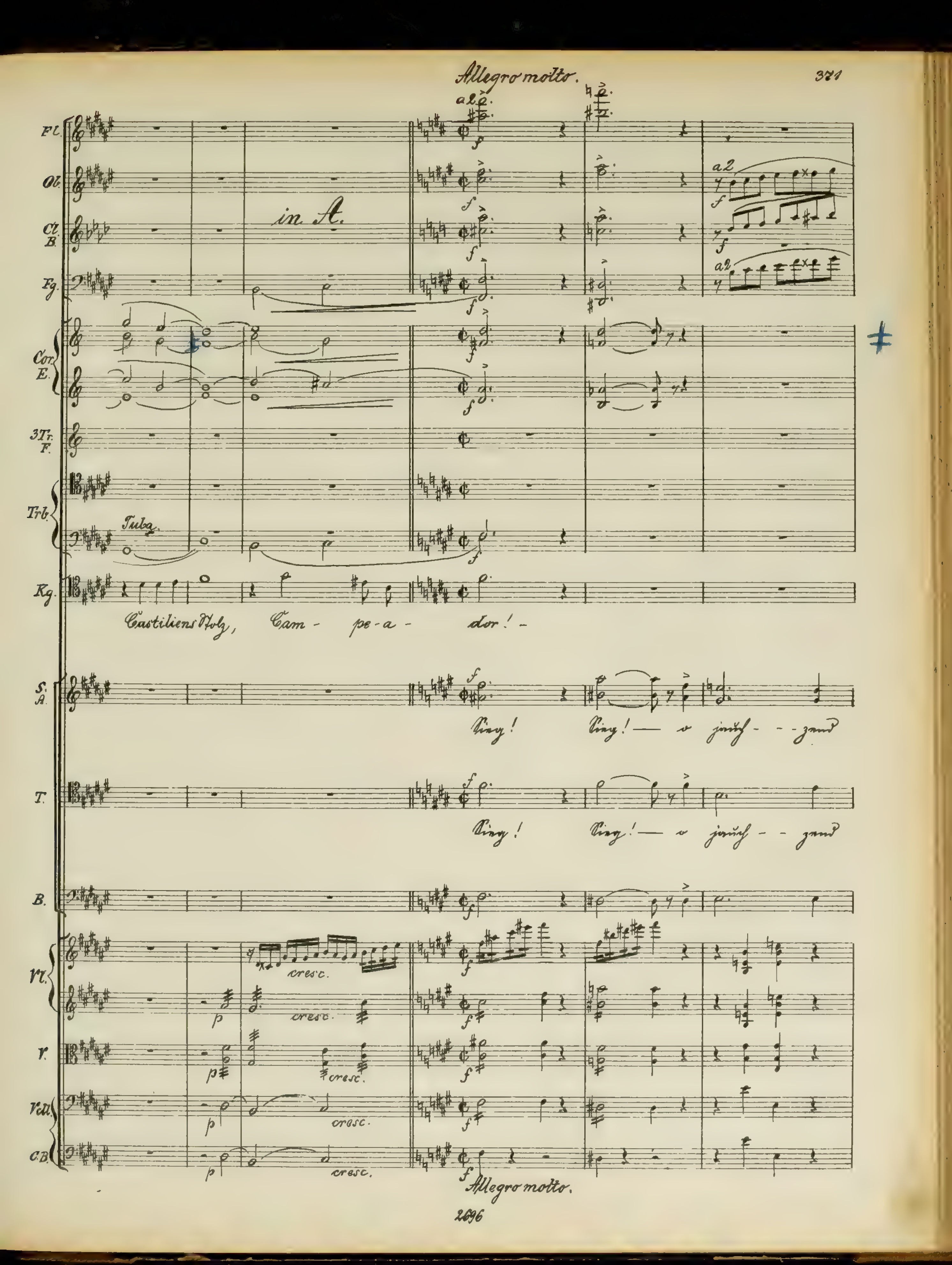

II. Scene. Der König, Chimene, Gefolge, die Vorigen.
Fl.
Ob.
Cl. B.
Fg.
Cor. F.
3 Tr. F.
Trb.
Kg.
König.
Mein Volk, aus deines Königs Mund vernimm den Ruf der Christenheit!
Vl.
V.
Vcll.
C.B.

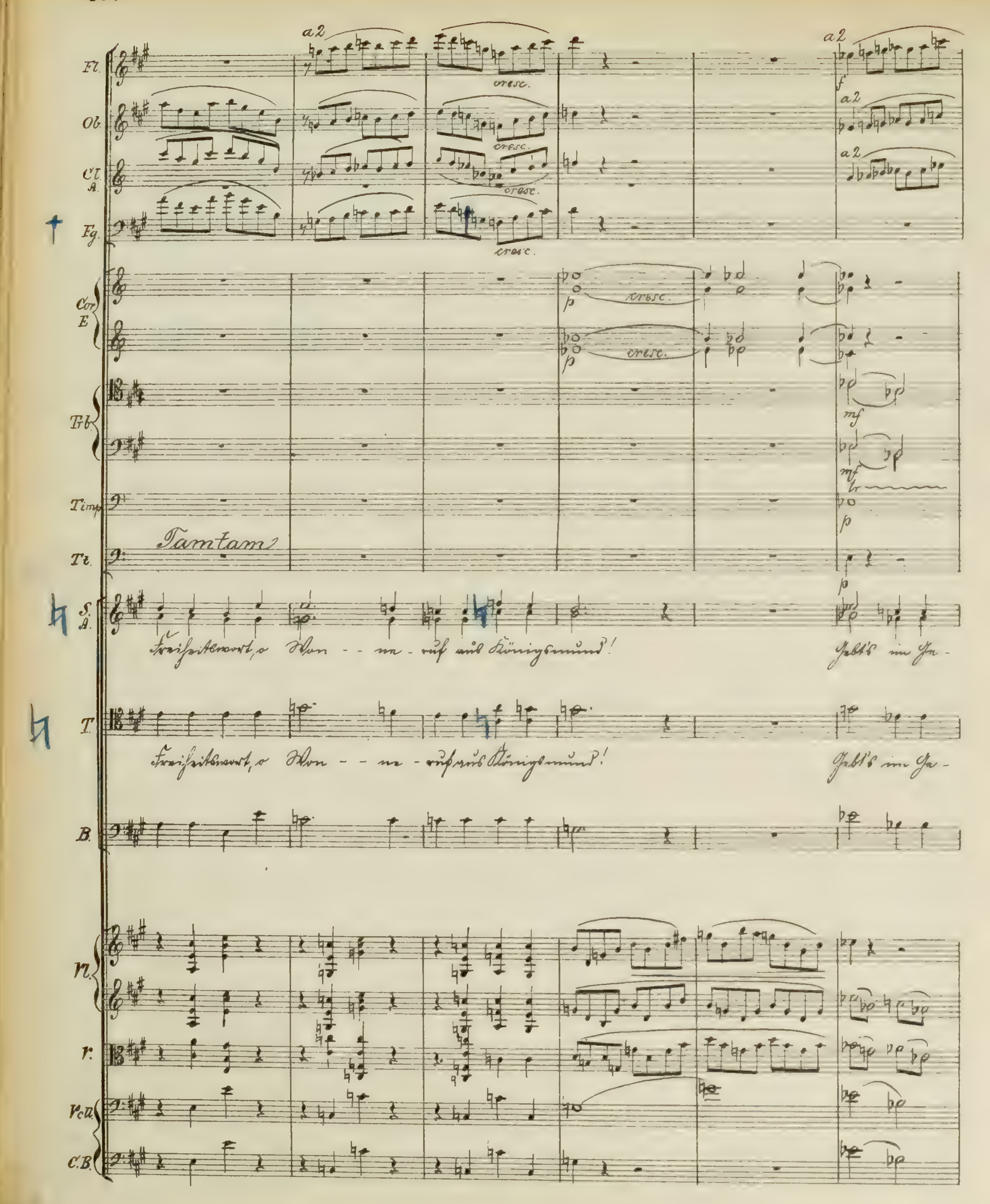

Fl.
Ob.
Cl. B.
Fg.
Cor. F.
Tr. F.
Trb.
Kg.
a2
mf
p
cresc.

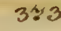

114
Fl.
Ob.
Cl. B.
Fg.
Cor. F.
3 Tr. F.
Trb.
Kg.
Der Campea-dor im Sieges-schritt zertrat — des Feindes
Vl.
V.
Vcll.
C.B.
p
espr
pizz.


Fl.
Ob.
Cl. B.
Fg.
Cor. F.
3 Tr. F.
Trb.
Kg.
Übermacht, mein Held in glorreich blut'ger Schlacht, bei Montes-Loca Sieg erstritt, er
arco.
arco.
arco.
arco.
arco
Vl.
V.
Vc.
CB.


Fl.
Ob.
Cl. B.
Fg.
Cor. E.
in E.
3 Tr. F.
Trb.
Tuba
Kg.
Vl.
V.
Vcll.
C.B.
mf
f


Allegro molto.
Fl.
Ob.
Cl. B.
in A.
Fg.
Cor. E.
3 Tr. F.
Trb.
Tuba
Kg.
Castiliens Stolz, Cam - pe - a - dor! -
S. A.
T.
B.
Vl.
V.
Vcll.
C.B.
cresc.
Allegro molto.


Fl.
a 2
cresc.
Ob.
Cl. A.
Fg.
Cor. E
Trb.
mf
Timp.
Tamtam
Tt.
S. A.
Freiheitswort, o Wonne-ruf aus Königsmund!
Gibt's im Ge-
T.
B.
Vc. u.
C.B.



Fl.

Ob.

Cl. A

Fg.

Trb.

Timp. *p* *sempre p*

Tt.

S. A.

läut der Glocken Kund. Zu Freu-den-feuer lodr' es weit!

T.

läut der Glocken Kund. Zu Freuden-feuer lodr' es weit!

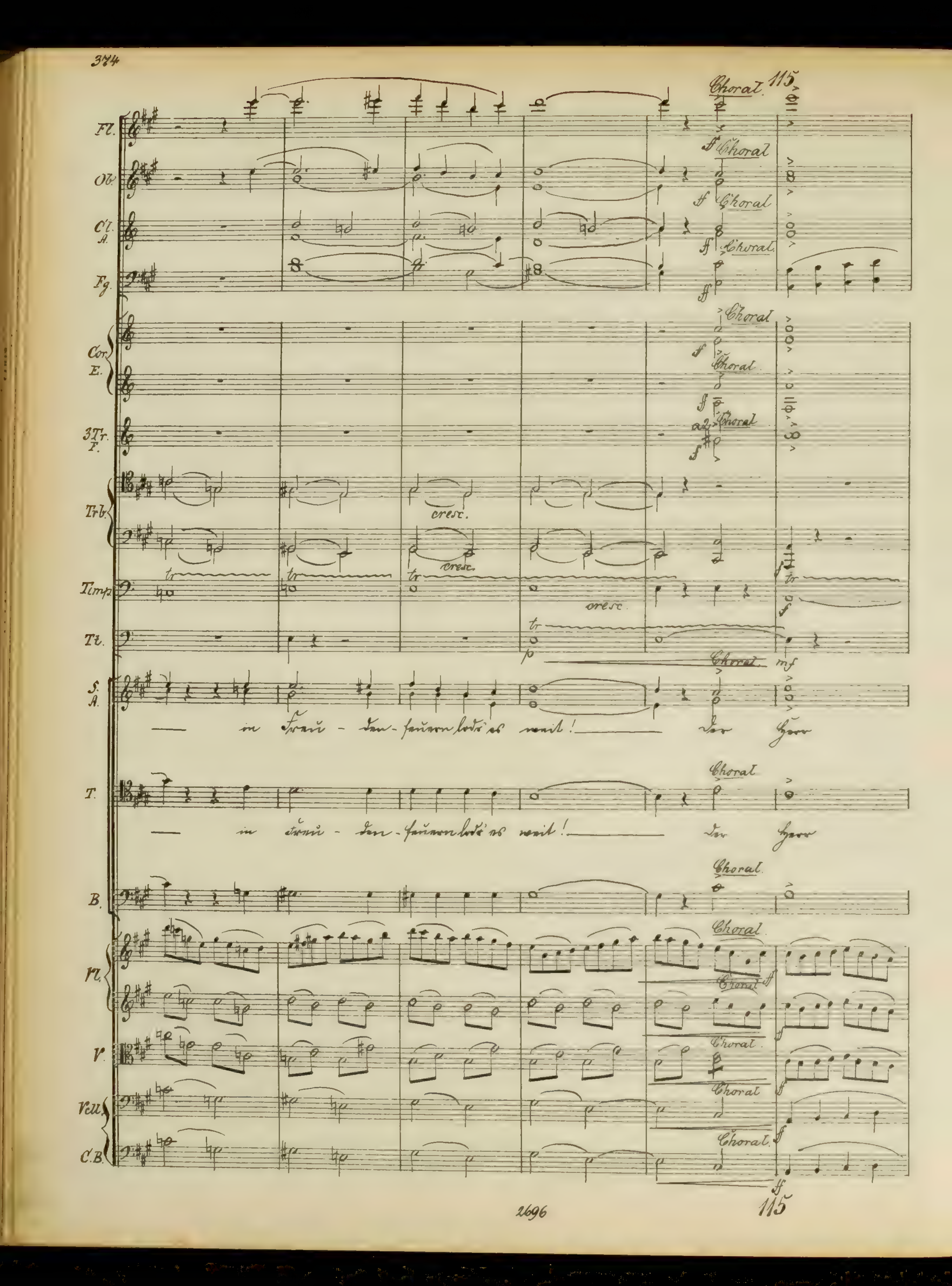
B.

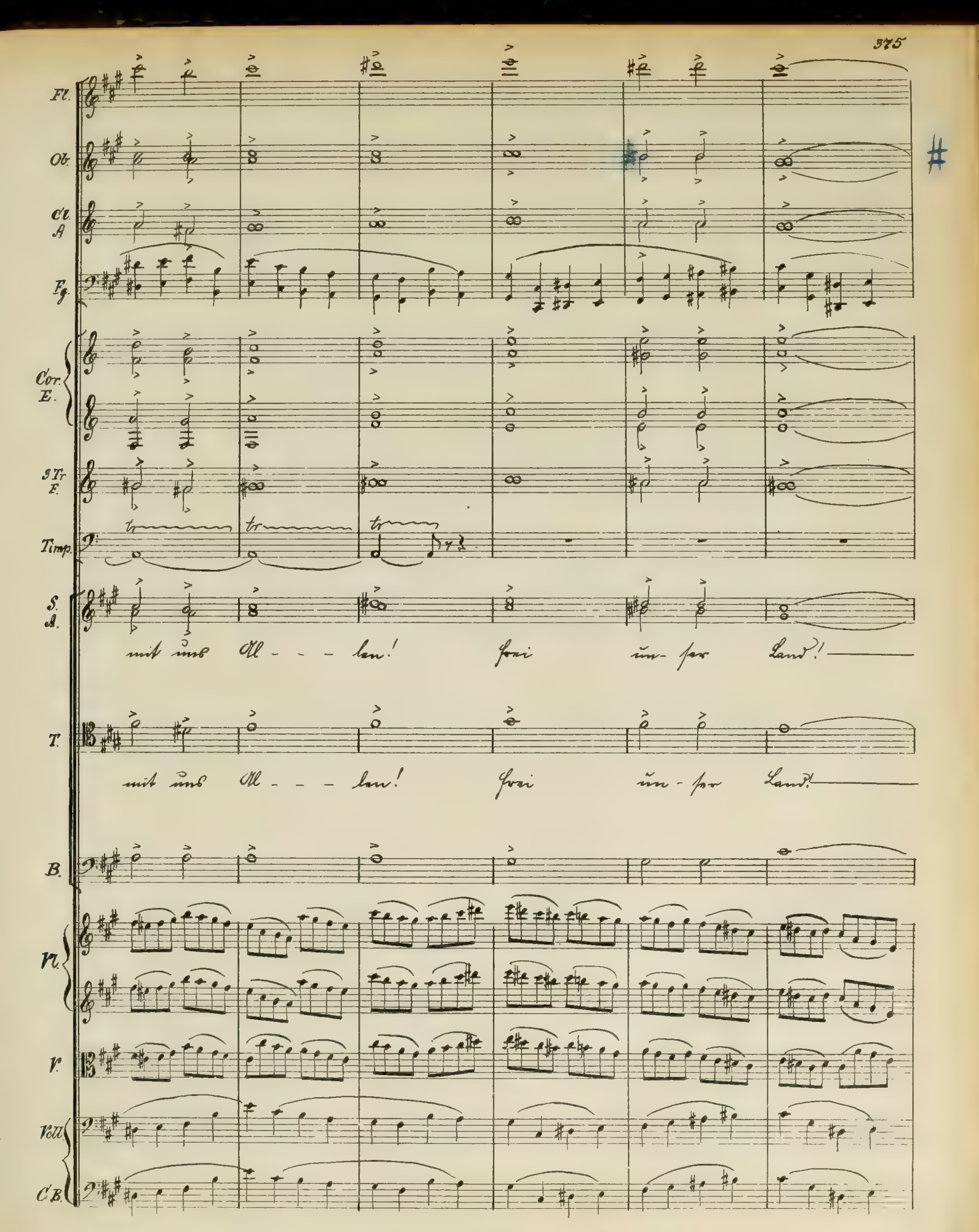
Vl. *espr.*

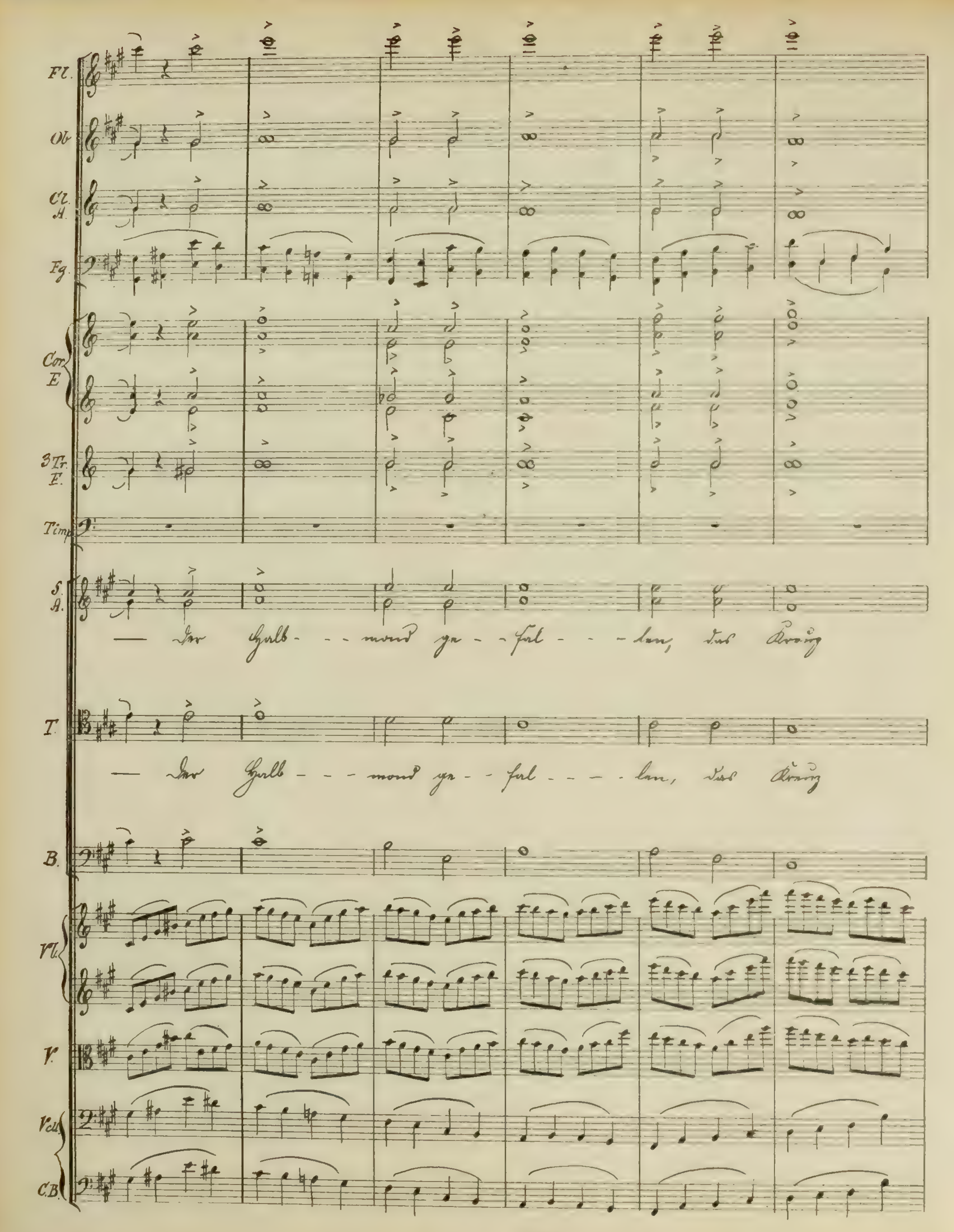
V.

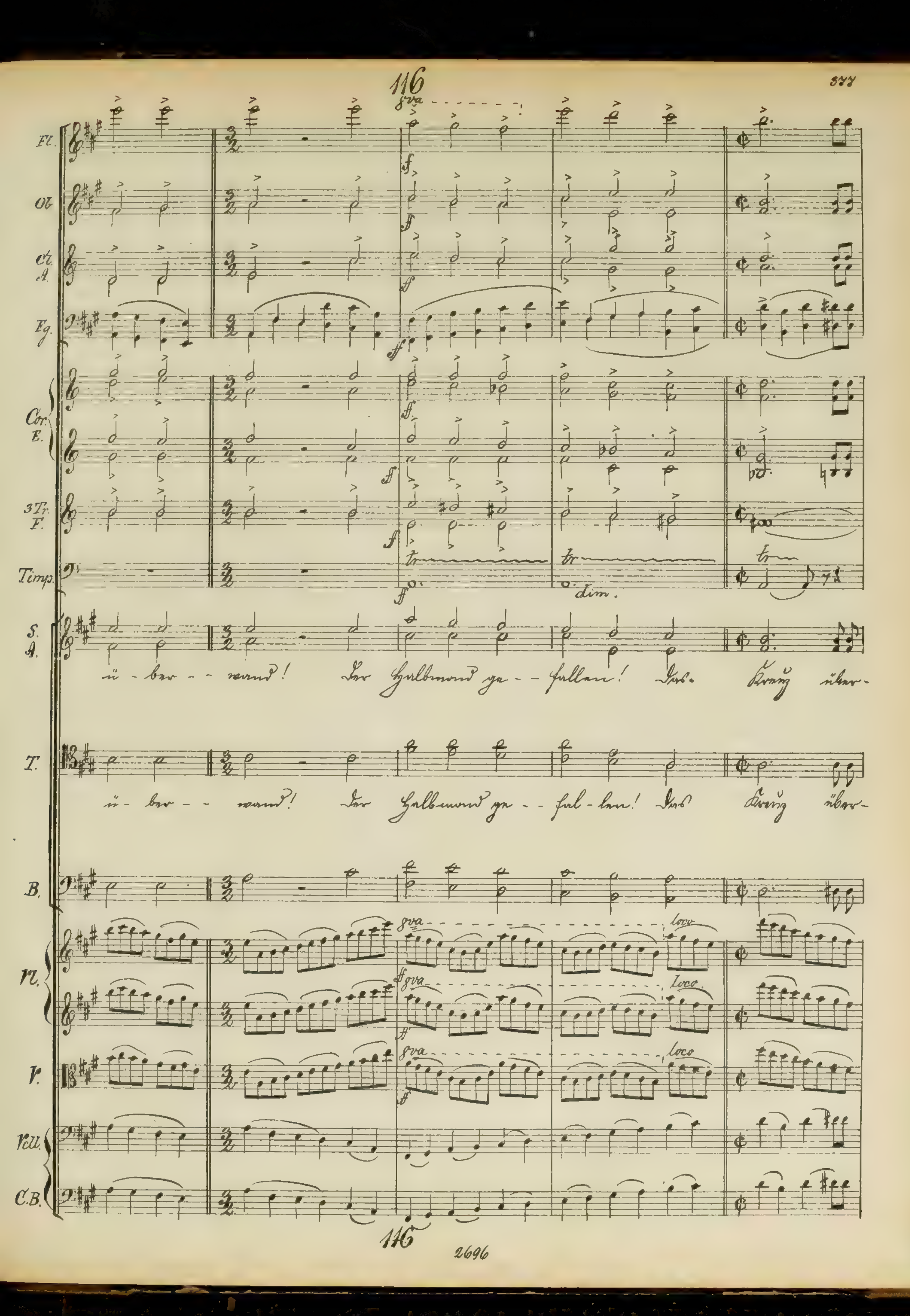
Vcll.

C.B.


Choral
115
Fl.
Ob.
Cl. A.
Fg.
Cor. E.
3Tr. F.
Trb.
Timp.
Tt.
S. A.
T.
B.
Fl.
V.
Vell.
C.B.
cresc.
der Herr
2696
115


Fl.
Ob.
Cl. A
Fg.
Cor. E.
3 Tr. F.
Timp.
S. A.
mit uns Al - - - len! frei un - ser Land! —
T.
mit uns Al - - - len! frei un - ser Land! —
B.
Vl.
V.
Vcll.
C.B.

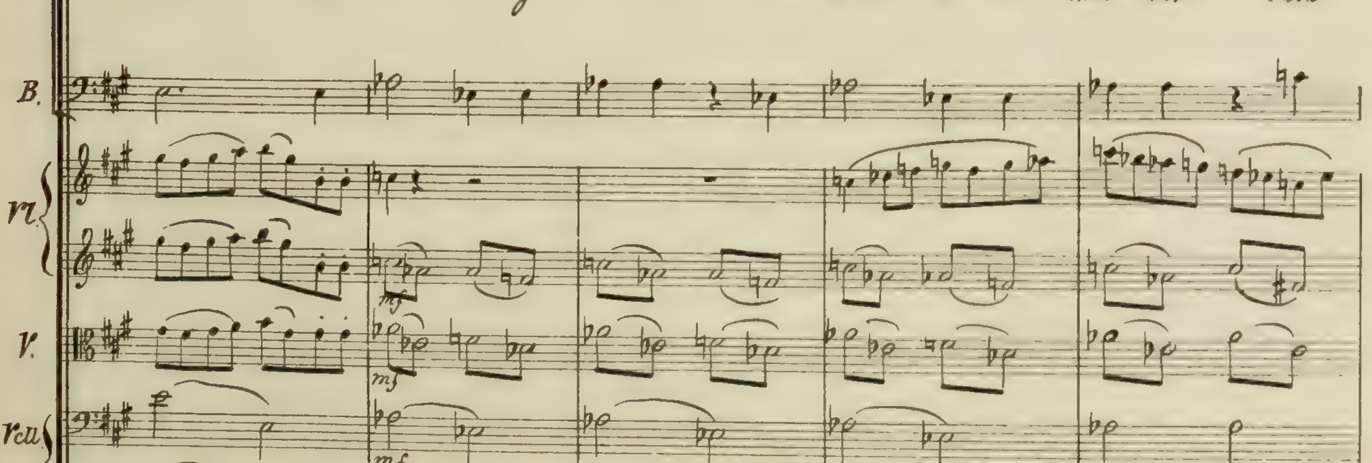

Fl.
Ob.
Cl. A.
Fg.
Cor. E
3 Tr. E.
Timp.
S. A.
— Der Halb- - mond ge- - fal- - - len, das Kreuz
T.
— Der Halb- - - mond ge- - fal- - - len, das Kreuz
B.
Vl.
V.
Vcll.
C.B.

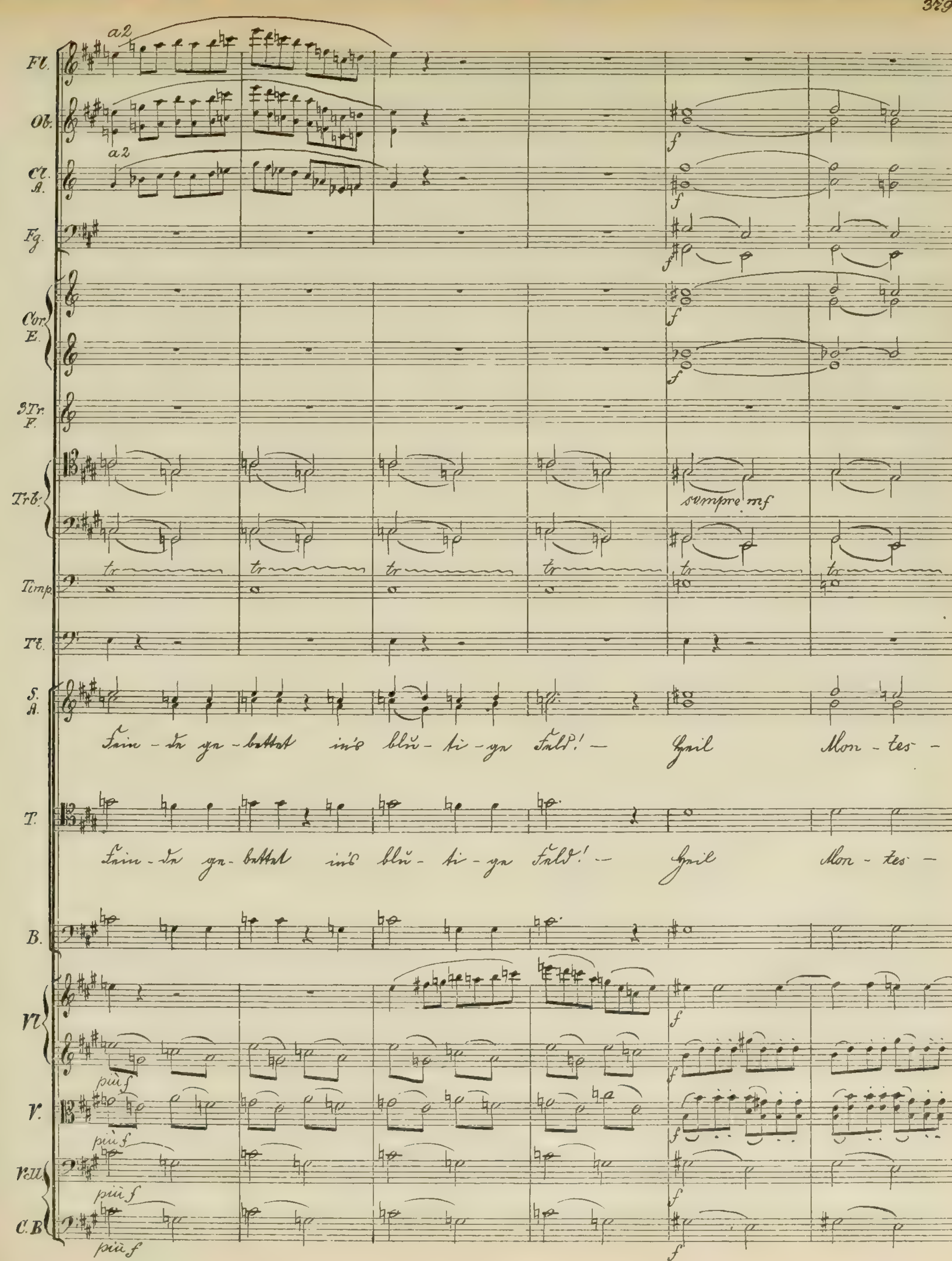

116
8va
Fl.
Ob.
Cl. A.
Fg.
Cor. E.
3 Tr. F.
Timp.
dim.
S. A.
T.
B.
Vl.
V.
Vcll.
C.B.
loco
116

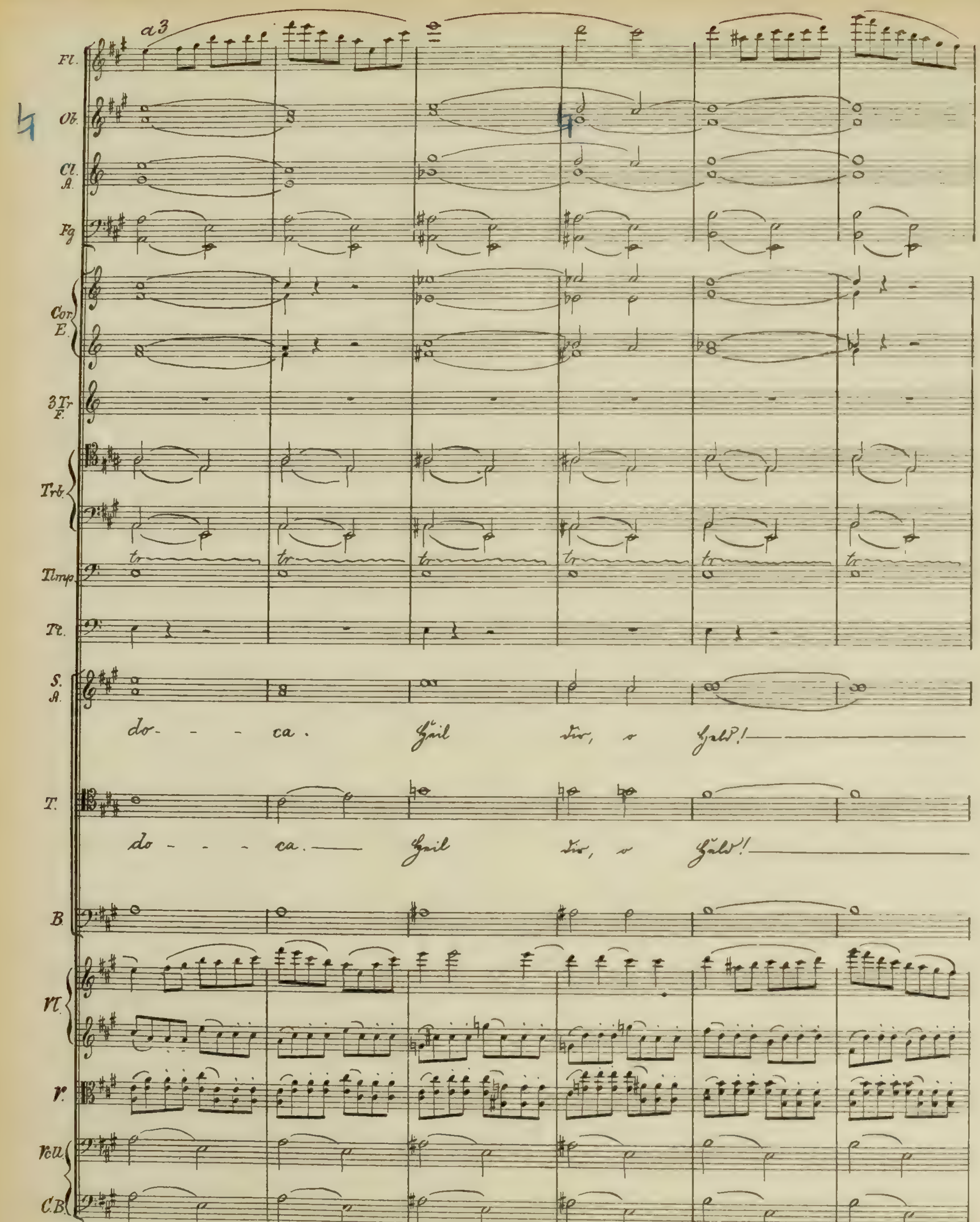
Fl.
Ob.
Cl. A.
Fg.
Cor. E.
3 Tr. F.
Trb.
Timp.
Tt.

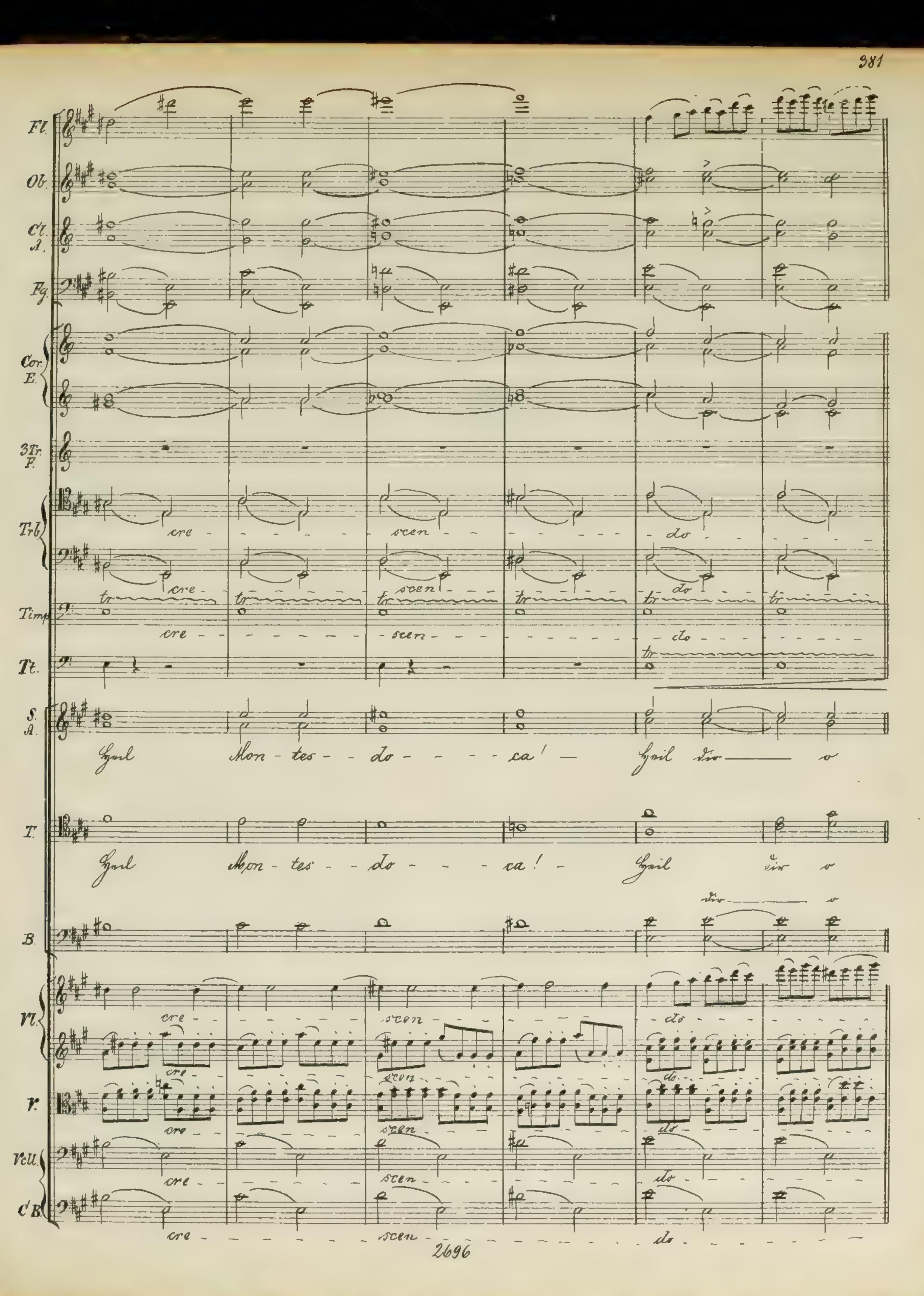
S. A.
Ca - sti - lien ge - ret - tet! Die Brü - der ent - ket - tet! Die

T.
Ca - sti - lien ge - ret - tet! Die Brü - der ent - ket - tet! Die

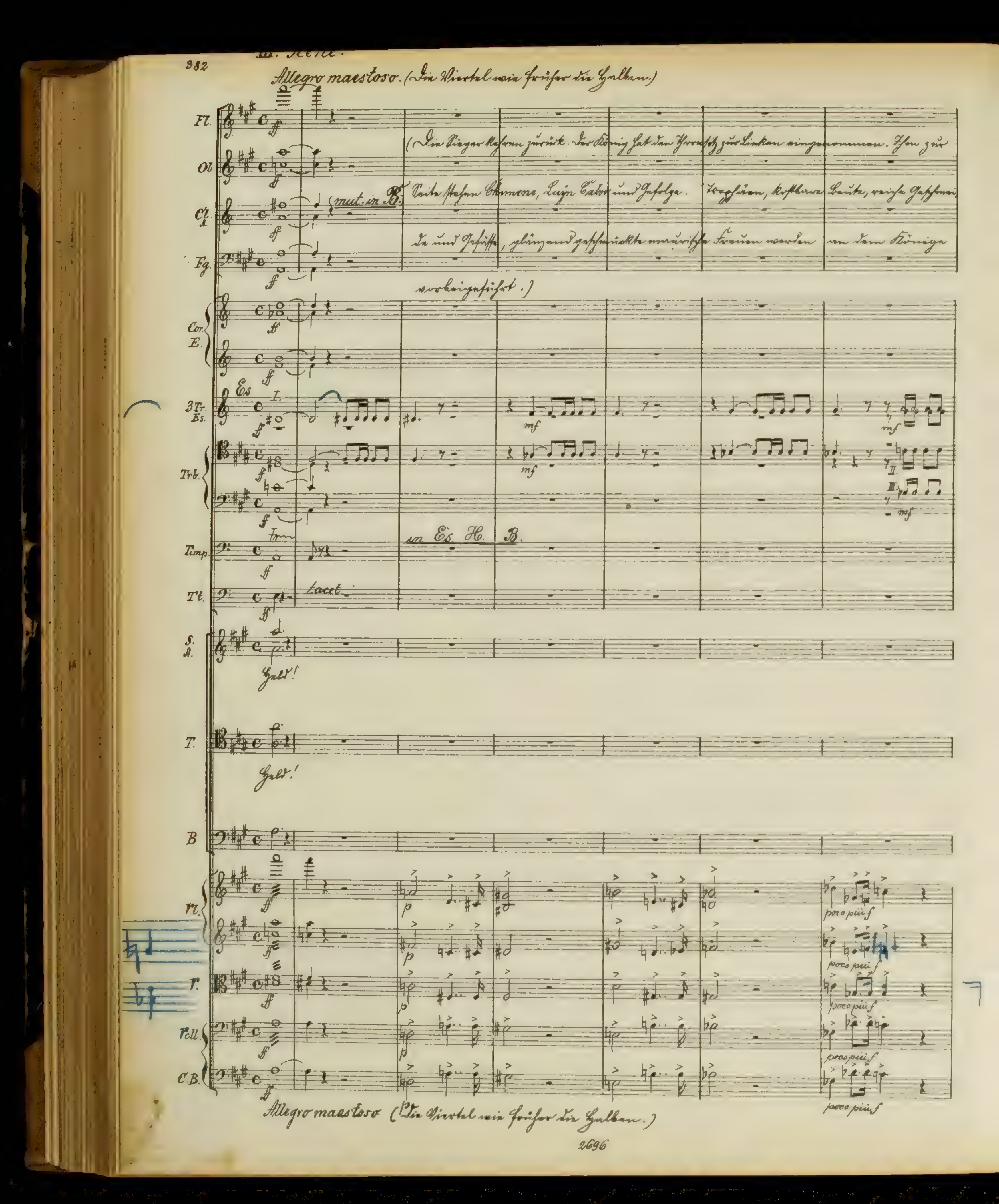


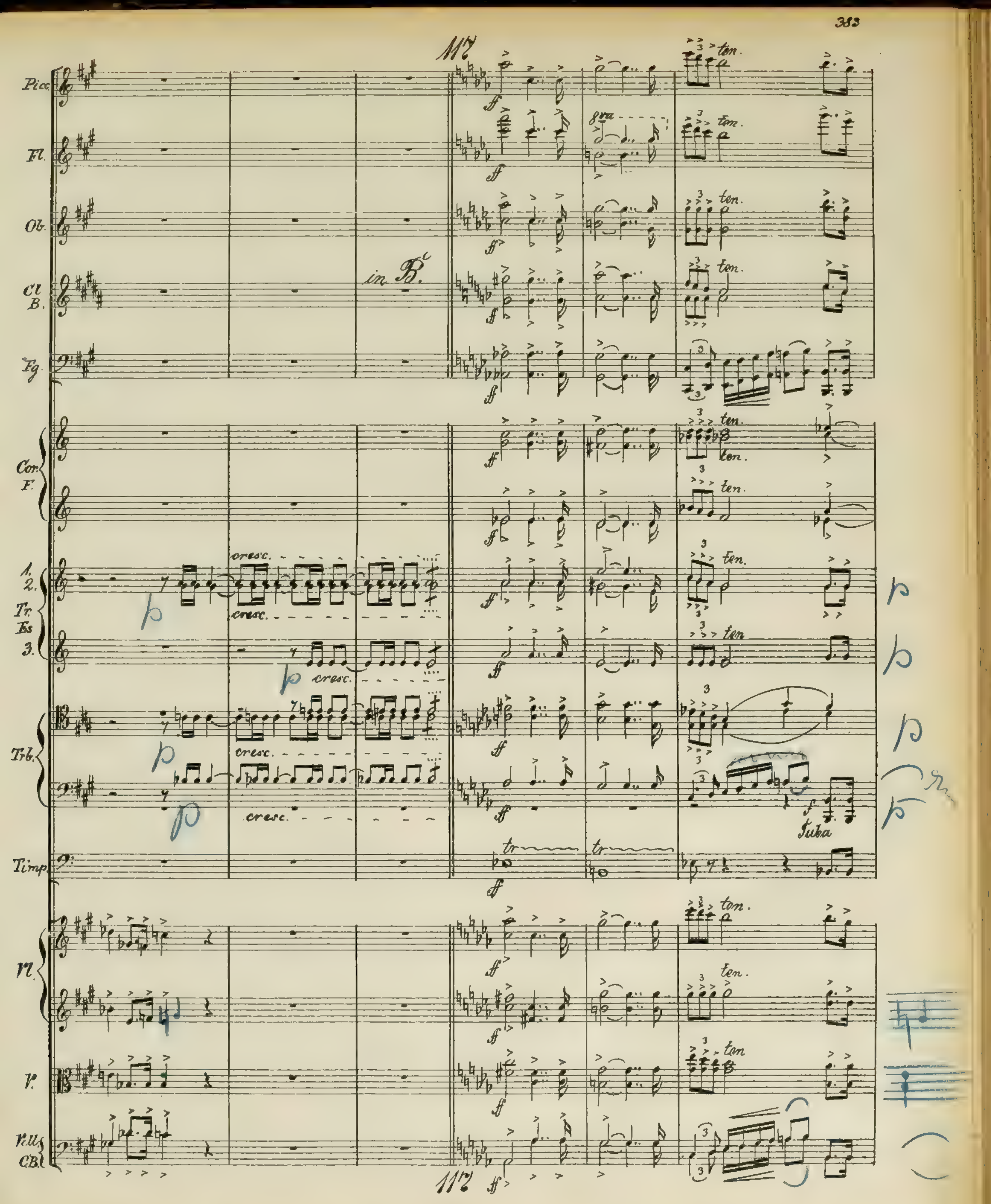

Fl.
a2
Ob.
Cl. A.
Fg.
Cor. E.
3 Tr. F.
Trb.
sempre mf
Timp.
Tt.
S. A.
Feinde gebettet ins blutige Feld! — Heil Montes -
T.
Feinde gebettet ins blutige Feld! — Heil Montes -
B.
Vl.
V.
V.U.
C.B.
più f


a3
Fl.
Ob.
Cl. A.
Fg.
Cor. E.
3 Tr. F.
Trb.
Tr
Tmp.
Tr.
S. A.
do- - - - ca. Heil dir, o Held!
T.
do - - - - ca. Heil dir, o Held!
B
Vl.
V.
Vcll.
C.B.

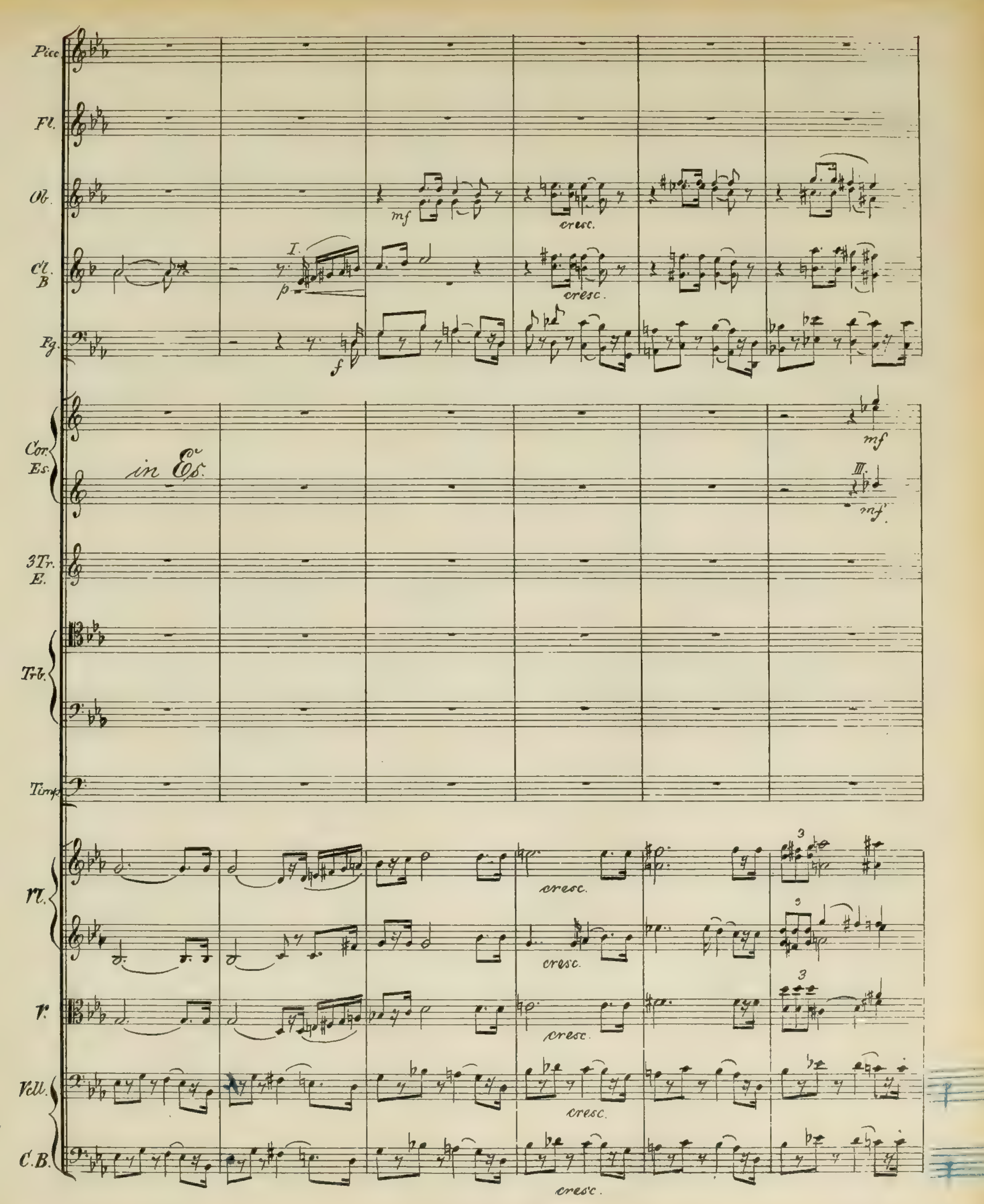


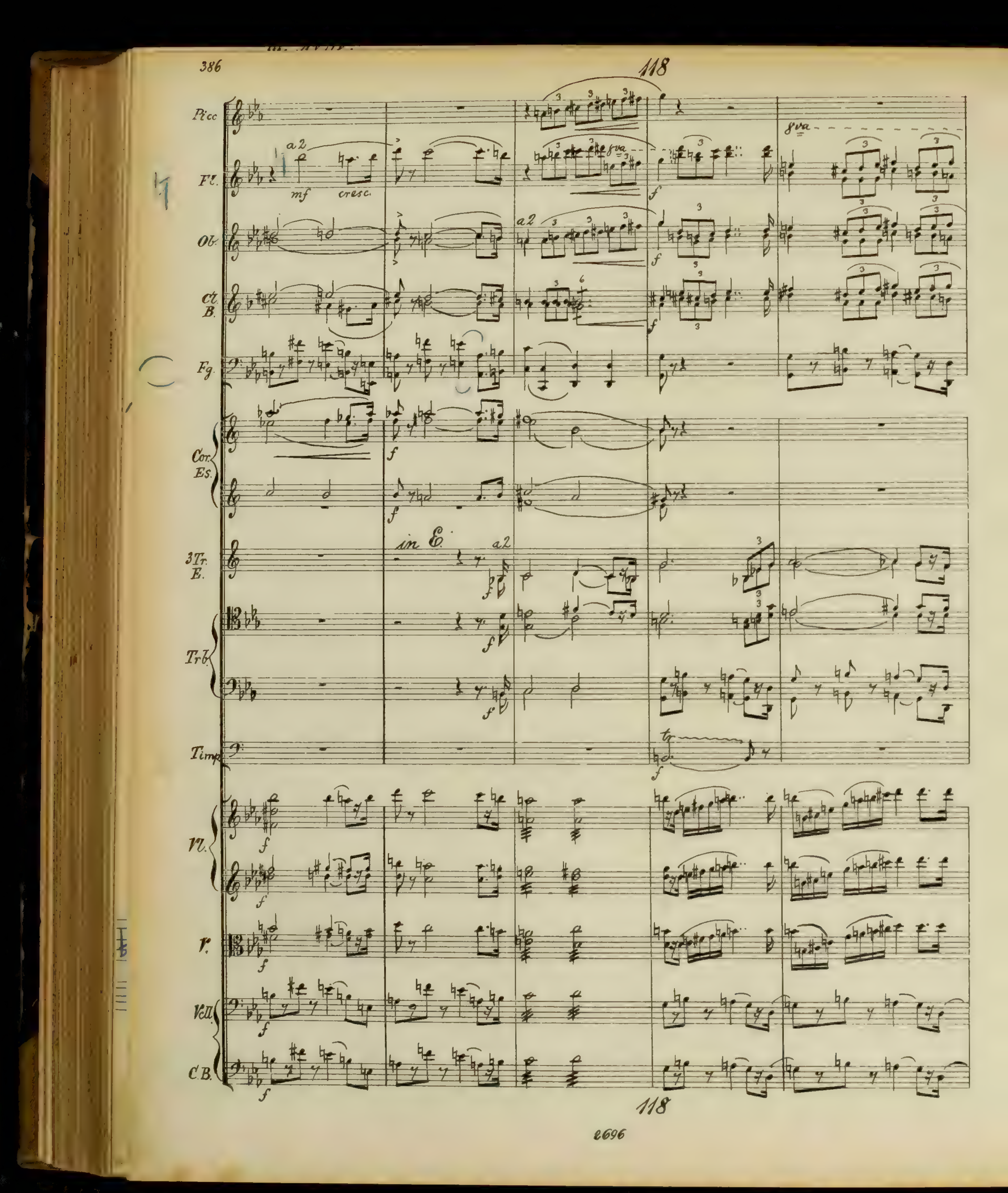
Fl.
Ob.
Cl. A.
Fg.
Cor. E.
3 Tr. F.
Trb.
cre - scen - do
Timp.
cre - scen - do
Tt.
S. A.
Heil Mon - tes - - do - - - - ca! — Heil dir — o
T.
Heil Mon - tes - - do - - - ca! - Heil dir o
dir — o
B.
Vl.
cre - scen - do
Vl.
Vcll.
cre - scen - do
CB.
cre - scen - do

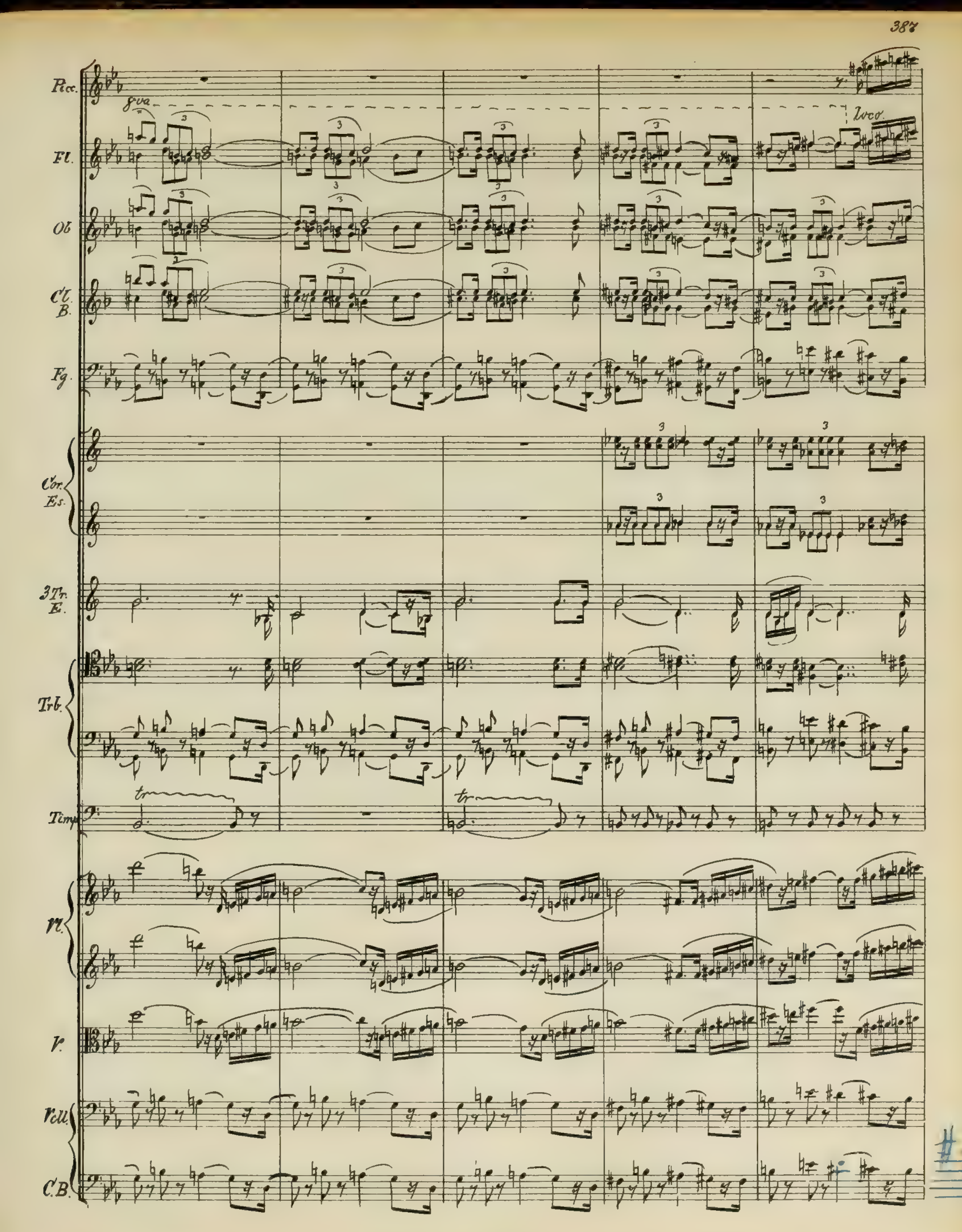

382
Allegro maestoso.
Fl.
Ob.
Cl.
Fg.
Cor. E.
3 Tr. Es.
Trb.
Timp.
Tt.
mut. in B.
tacet
S. A.
T.
B
Vcll.
C.B.
poco più f
Allegro maestoso
2696


117
Picc.
Fl.
Ob.
Cl. B.
in B.
Fg.
Cor. F.
1. 2. Tr. Es 3.
Trb.
Tuba
Timp.
Vl.
V.
Vclls CB.
cresc.
ten.
8va

Picc.
Fl.
Ob. a 2 f
Cl. B.
Fg.
Cor. F.
3 Tr. Es.
Trb.
Timp.
Vl. f f
V. f
Vell. ff mf
C.B. ff mf


Picc.
Fl.
Ob.
mf
cresc.
Cl. B
I.
p
cresc.
Fg.
f
Cor. Es.
in Es.
mf
III.
mf
3Tr. E.
Trb.
Timp.
Vl.
cresc.
cresc.
V.
cresc.
Vcll.
cresc.
C.B.
cresc.


118
Picc.
Fl.
a2
mf
cresc.
8va
Ob.
a2
Cl. B.
Fg.
Cor. Es.
f
3Tr. E.
in E.
Trb.
Timp.
tr
Vl.
V.
Vcll.
C.B.
118
2696


Picc.
8va
loco
Fl.
Ob.
Cl.
B.
Fg.
Cor.
Es.
3 Tr.
E.
Trb.
Timp.
tr
Vl.
V.
Vcll.
C.B.

119

Picc.

a 2

Fl.

Ob.

Cl. B.

Fg.

Cor. Es.

3 Tr. E.

I.

Trb.

Timp.

tr

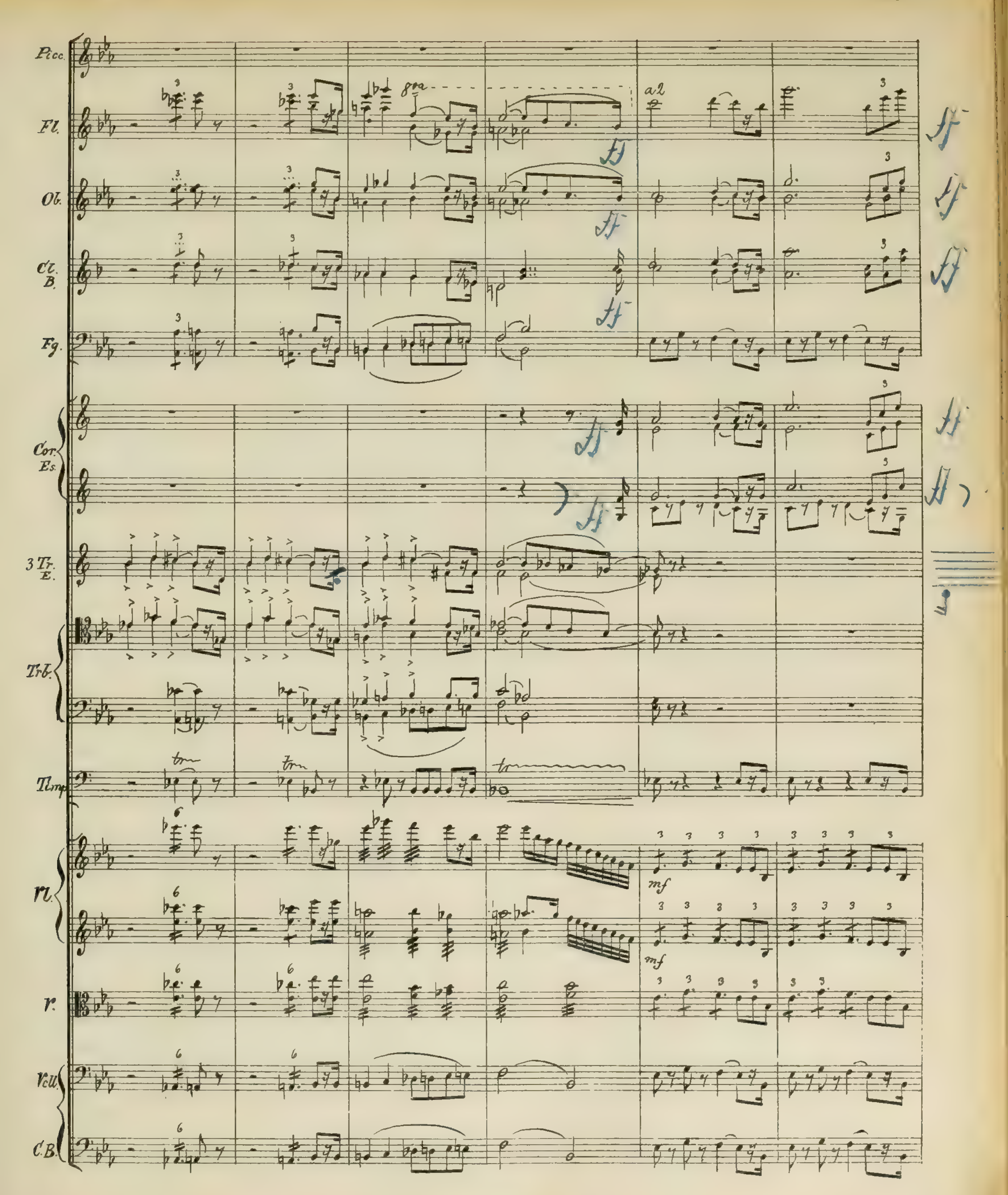
Vl.

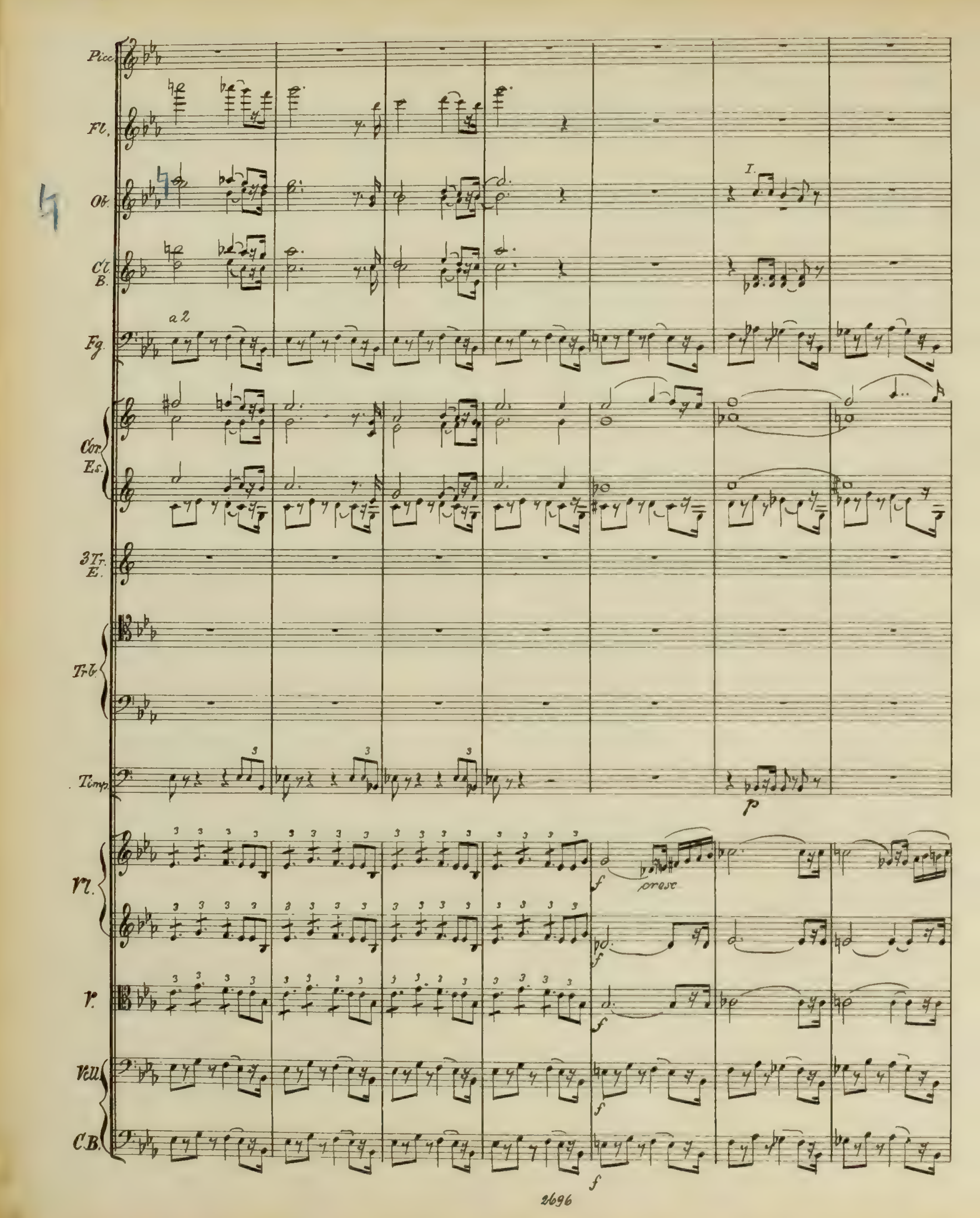
V.

Vcll.

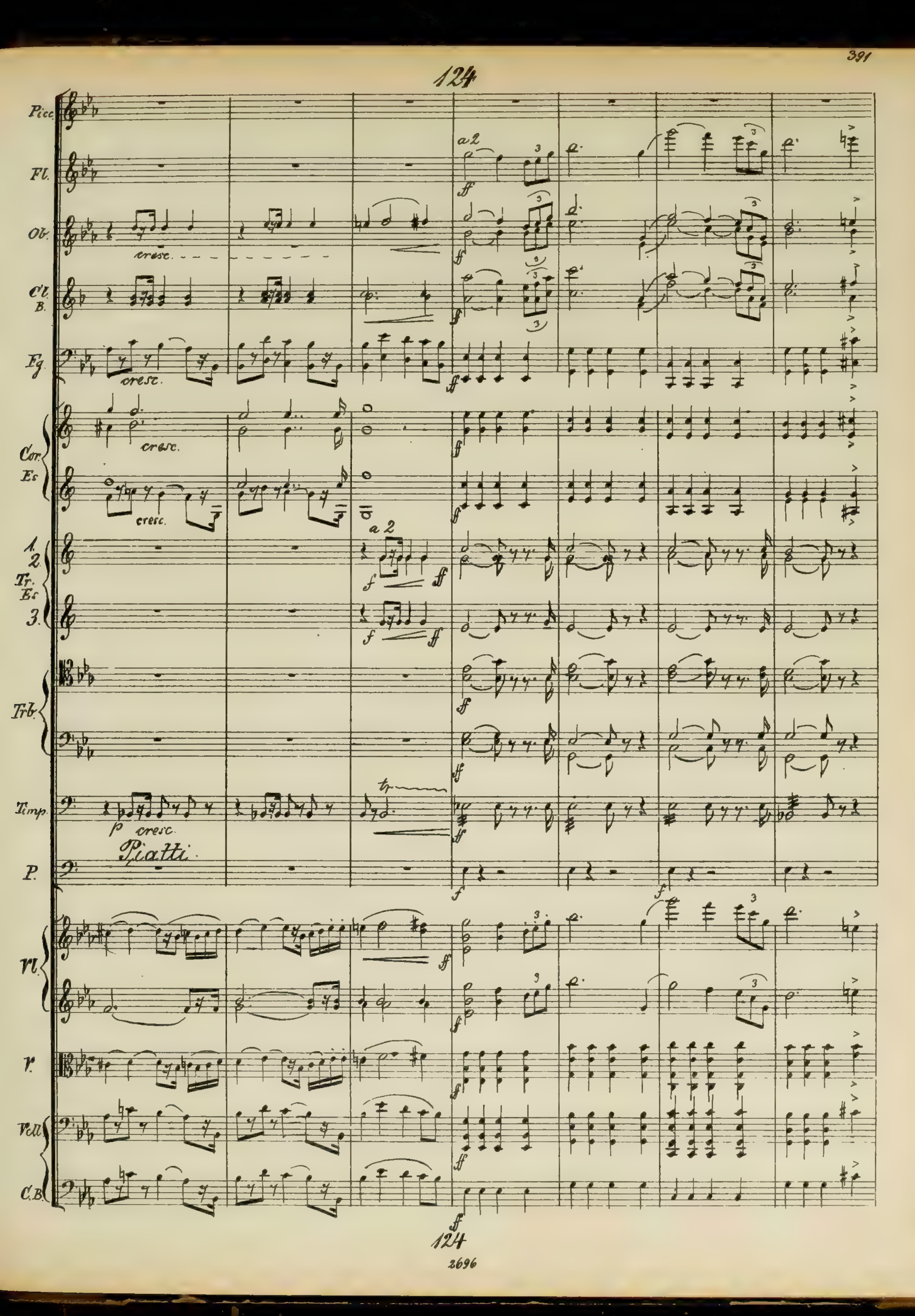
K.B.

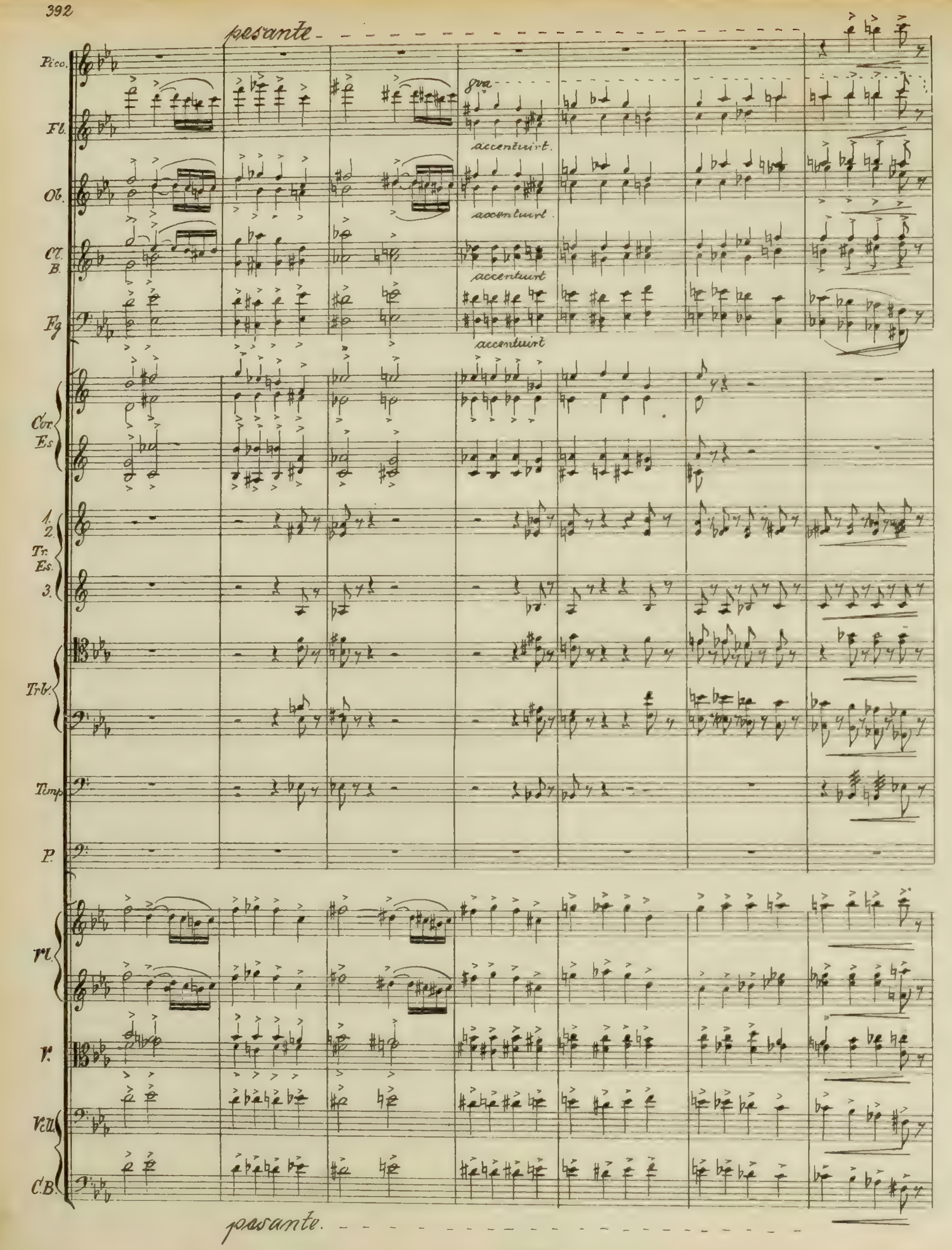
119

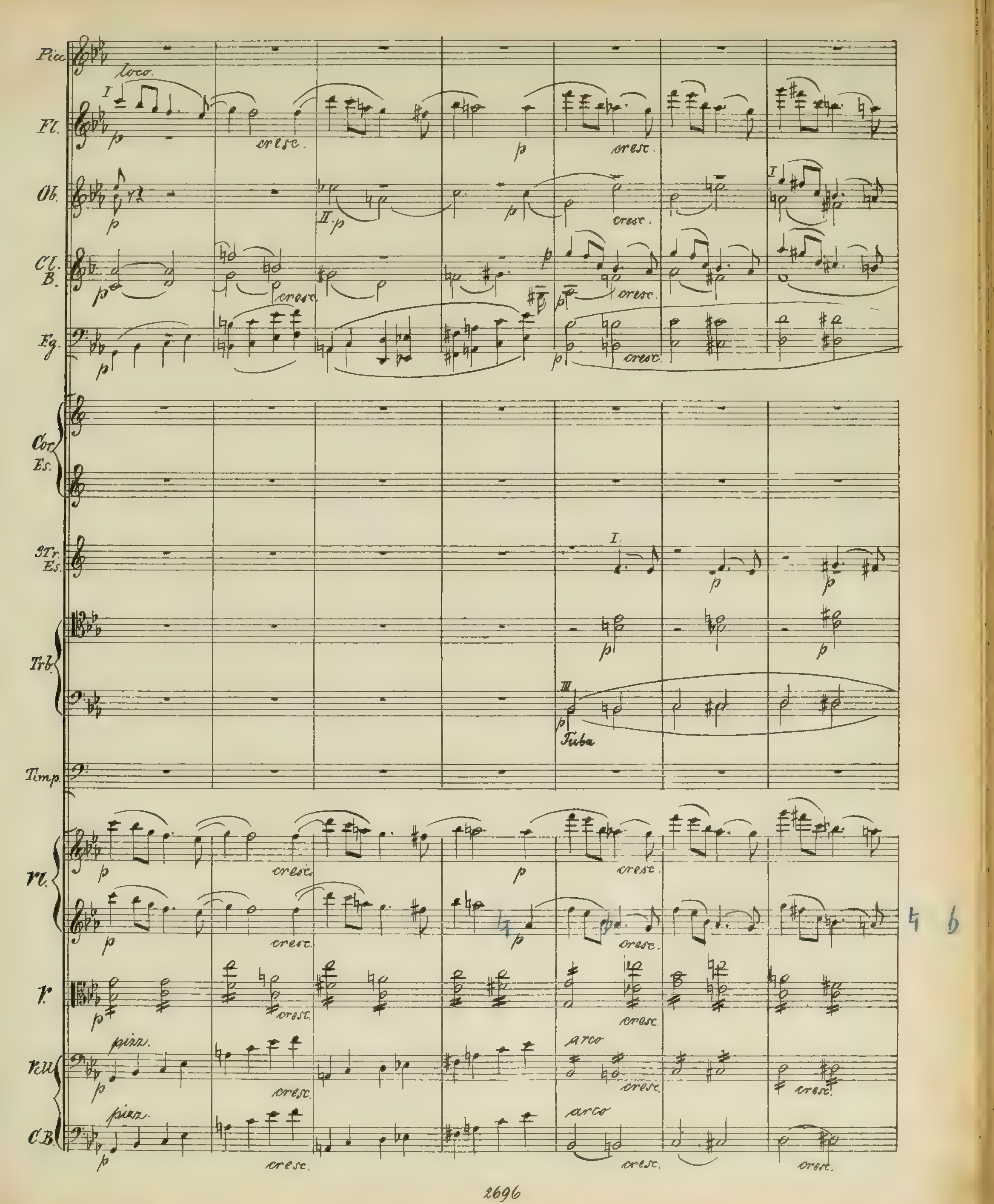

Picc.
Fl.
Ob.
Cl. B.
Fg.
Cor. Es.
3 Tr. E.
Trb.
Timp.
Vcll.
C.B.
a2
8va
ff
mf

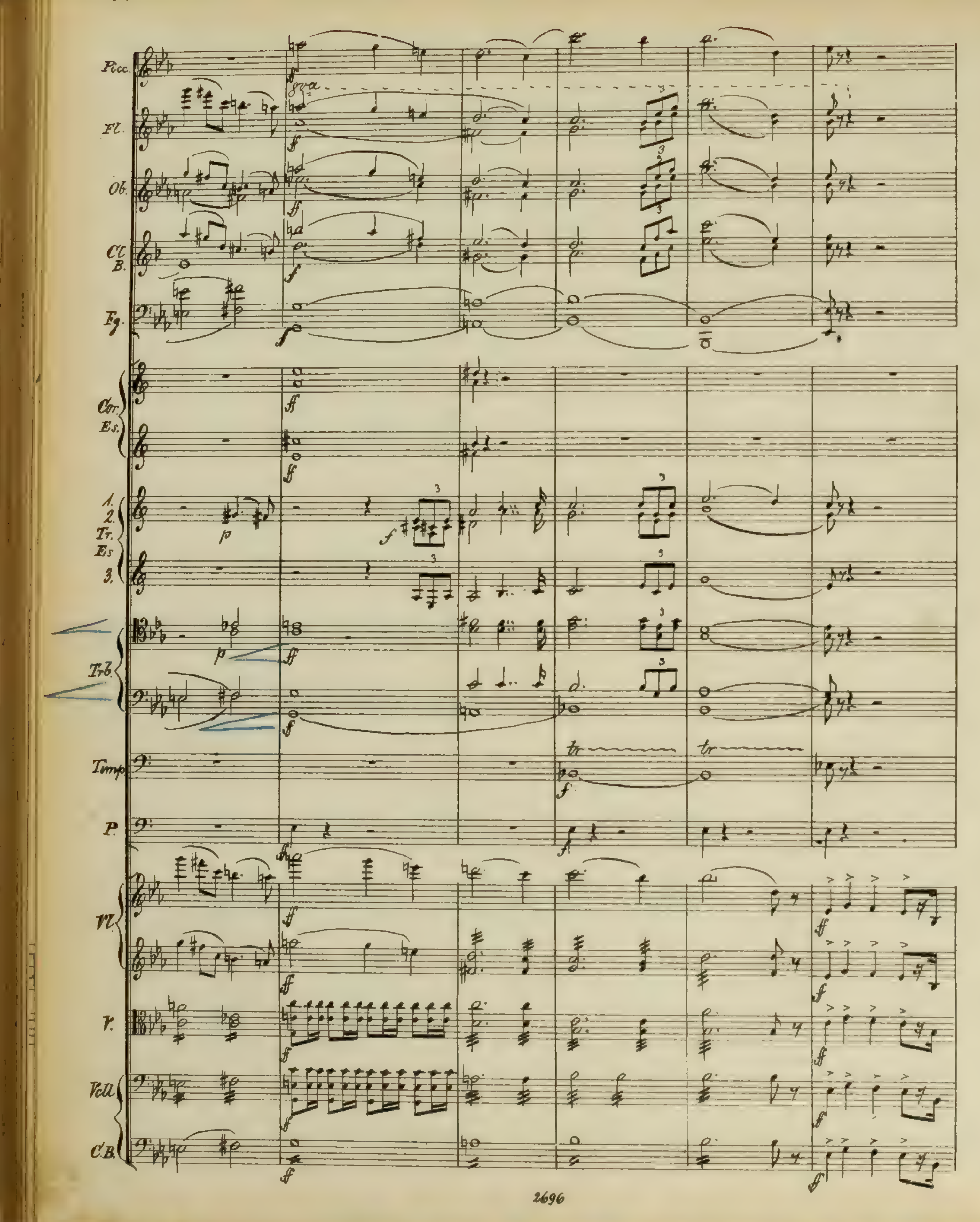


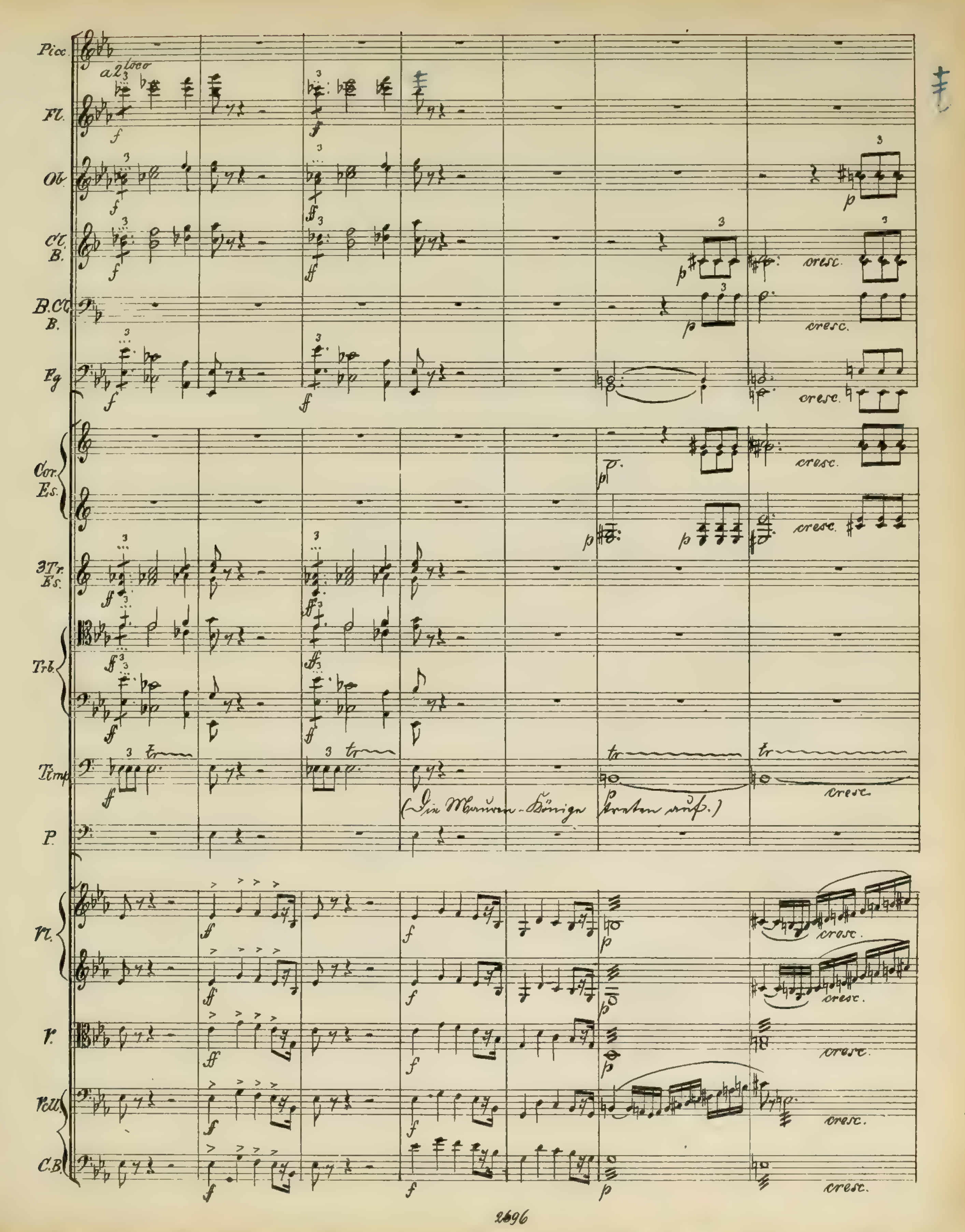
Picc.
Fl.
Ob.
Cl. B.
a 2
Fg.
Cor. Es.
3 Tr. E.
Trb.
Timp.
Vl.
V.
Vcll.
C.B.
I.
cresc.

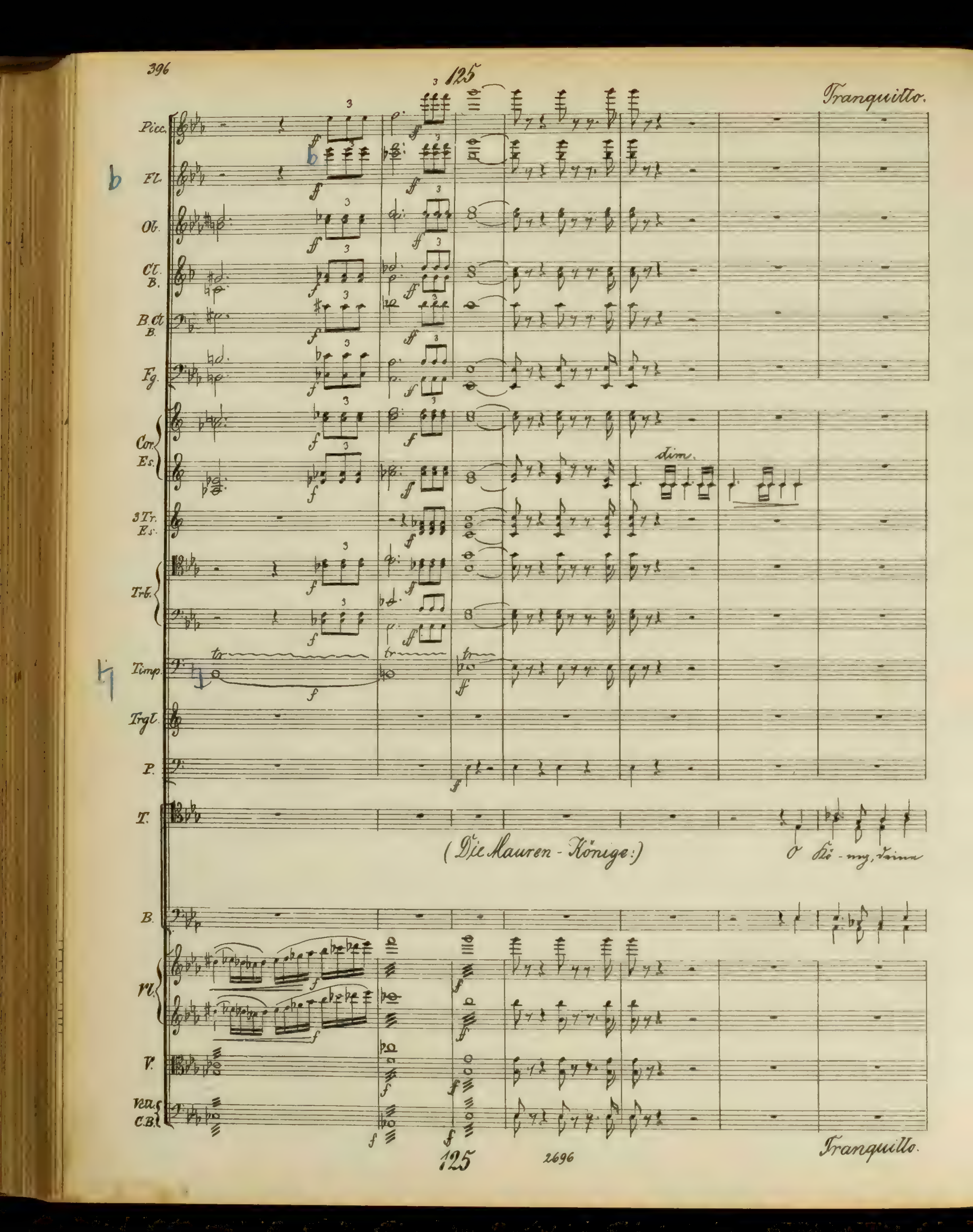

124
Picc.
Fl.
a 2
Ob.
cresc.
Cl. B.
Fg.
cresc.
Cor. Es
cresc.
cresc.
a 2
1. 2. Tr. Es 3.
Trb.
Timp.
p cresc.
tr
Piatti
P.
Vl.
V.
Vll.
C.B.
124

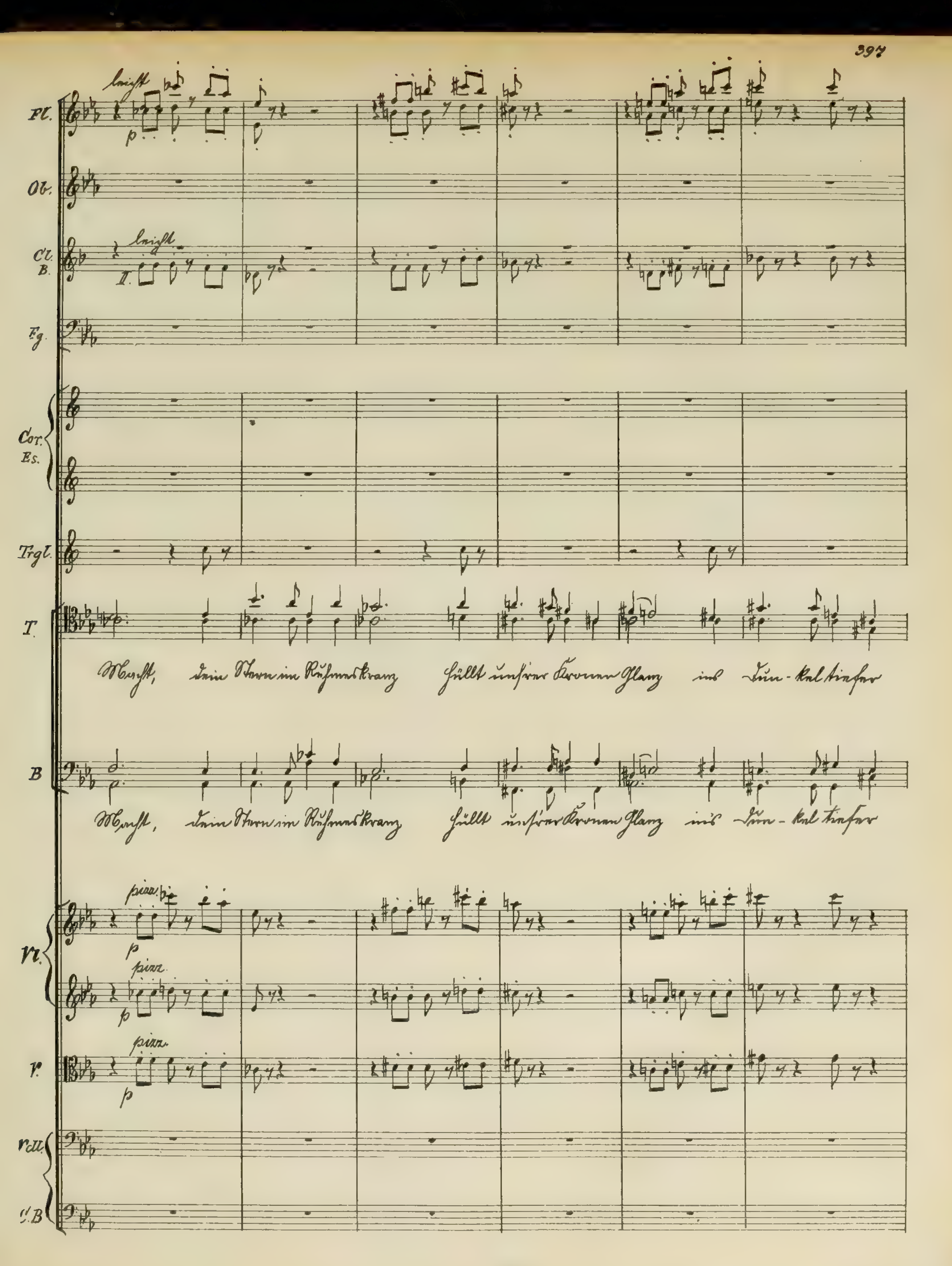

pesante
Picc.
Fl.
8va
accentuirt.
Ob.
accentuirt
Cl. B.
accentuirt
Fg.
accentuirt
Cor. Es
1. 2. Tr. Es.
3.
Trb.
Timp.
P.
Vl.
V.
Vcll.
C.B.
pesante

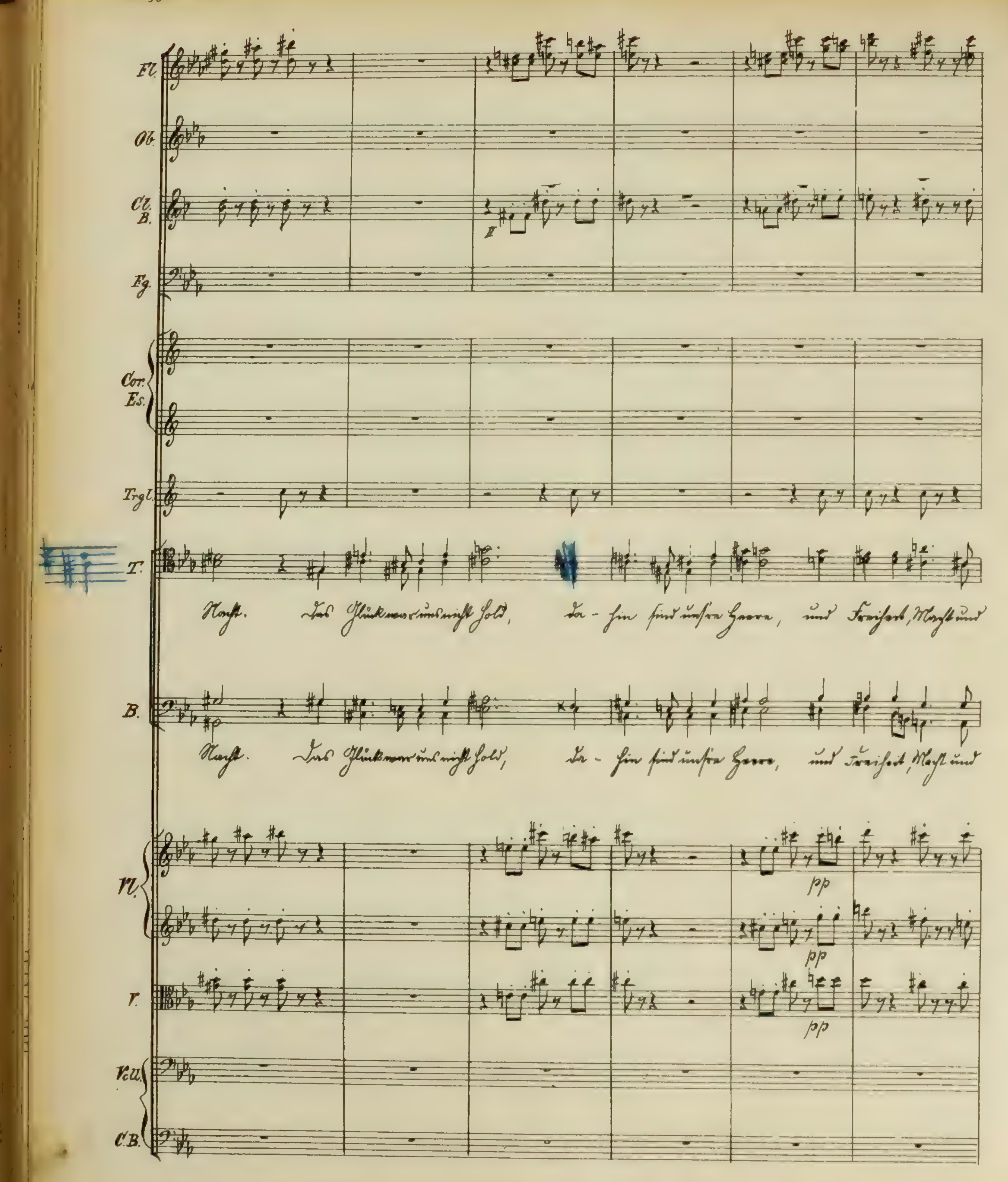

Picc.
loco
Fl.
cresc.
Ob.
cresc.
Cl. B.
cresc.
Fg.
cresc.
Cor. Es.
3 Tr. Es.
Trb.
Tuba
Timp.
Vl.
cresc.
V.
cresc.
pizz.
arco
Vcll.
cresc.
C.B.
cresc.

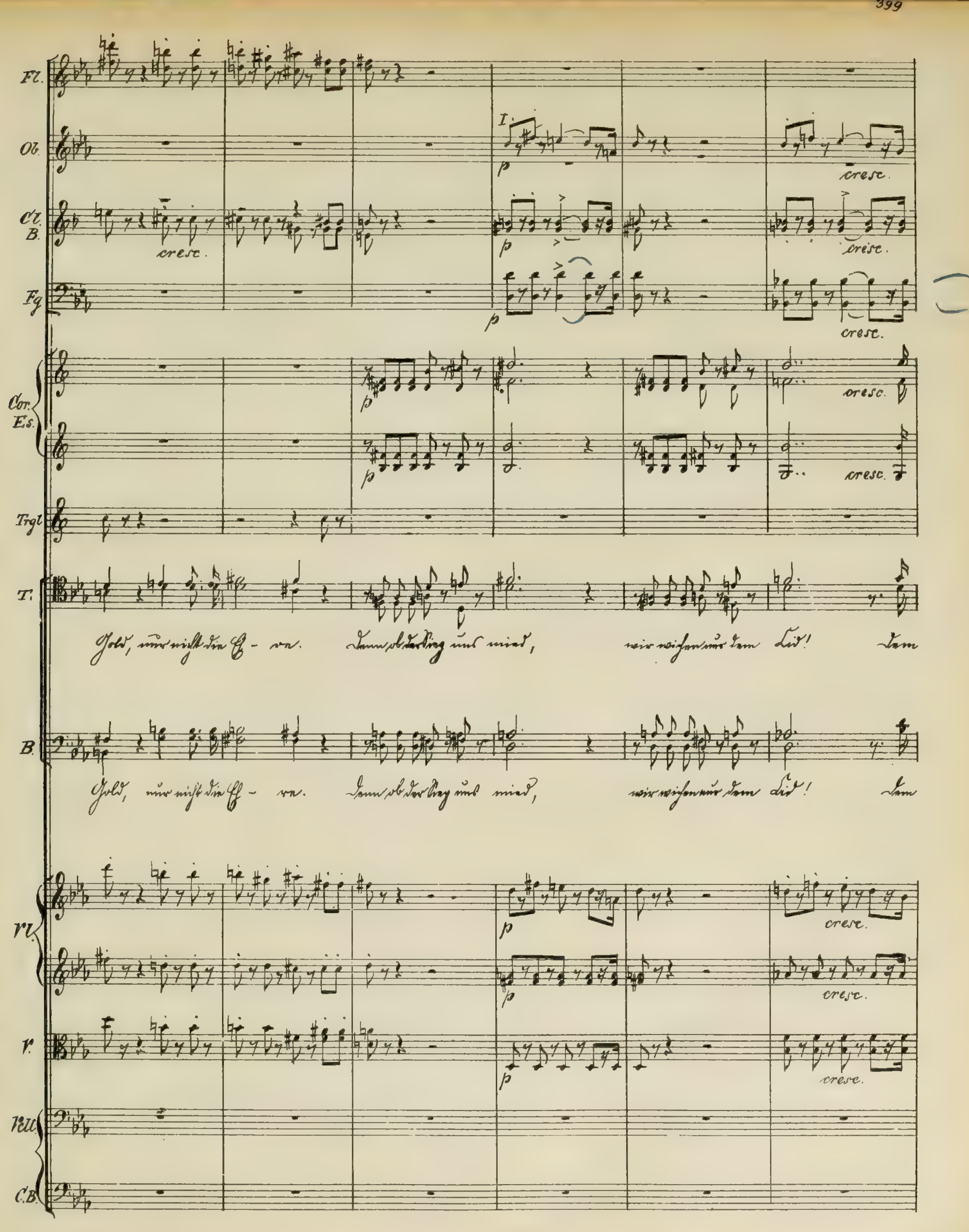

Picc.
Fl.
Ob.
Cl. B.
Fg.
Cor. Es.
1. 2. Tr. Es 3.
Trb.
Timp.
P.
Vl.
V.
Vcll.
C.B.
8va
tr

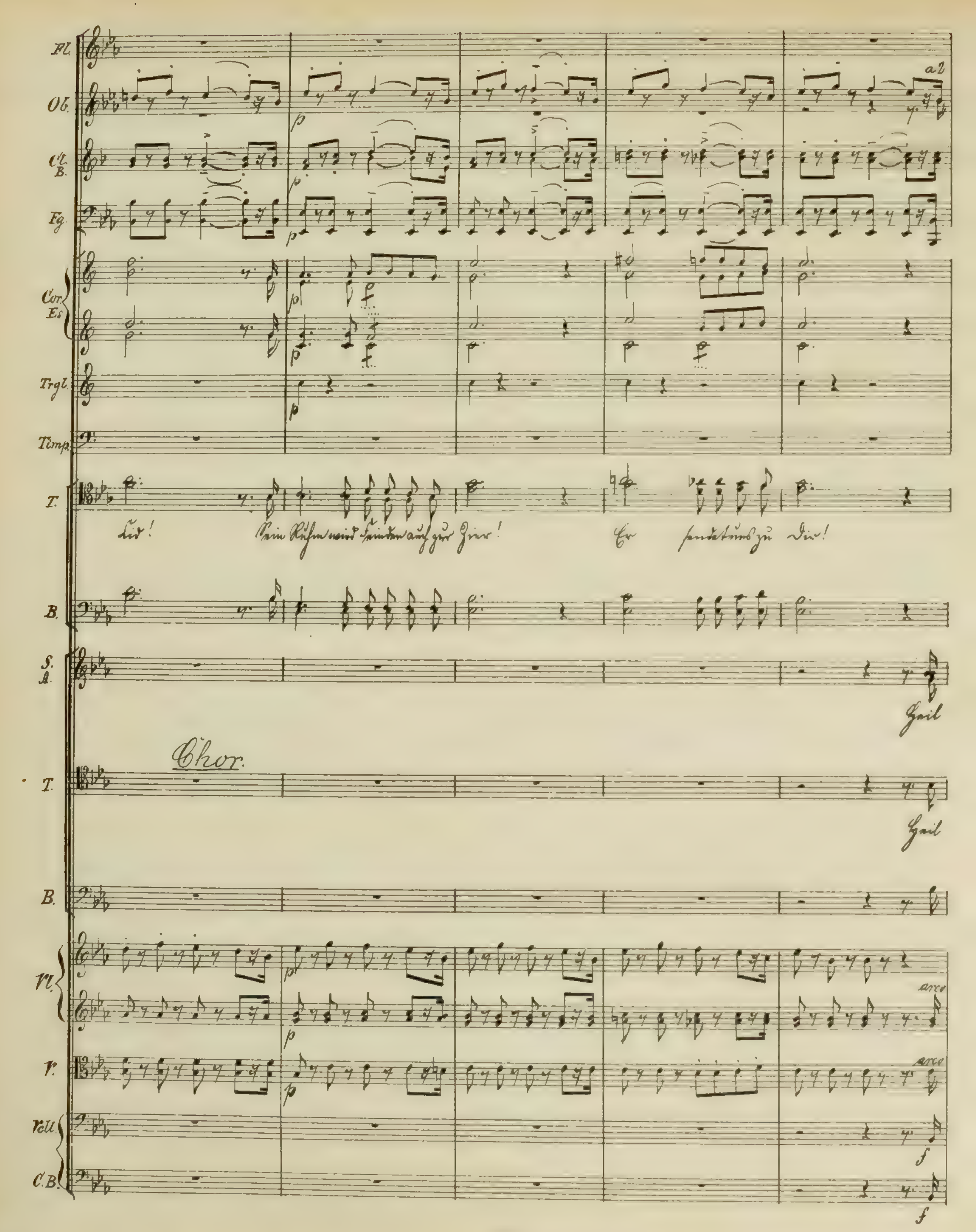

Picc.
a 2 loco
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
3 Tr. Es.
Trb.
Timp.
(Die Mauren-Könige treten auf.)
P.
Vl.
V.
Vcll.
C.B.
cresc.

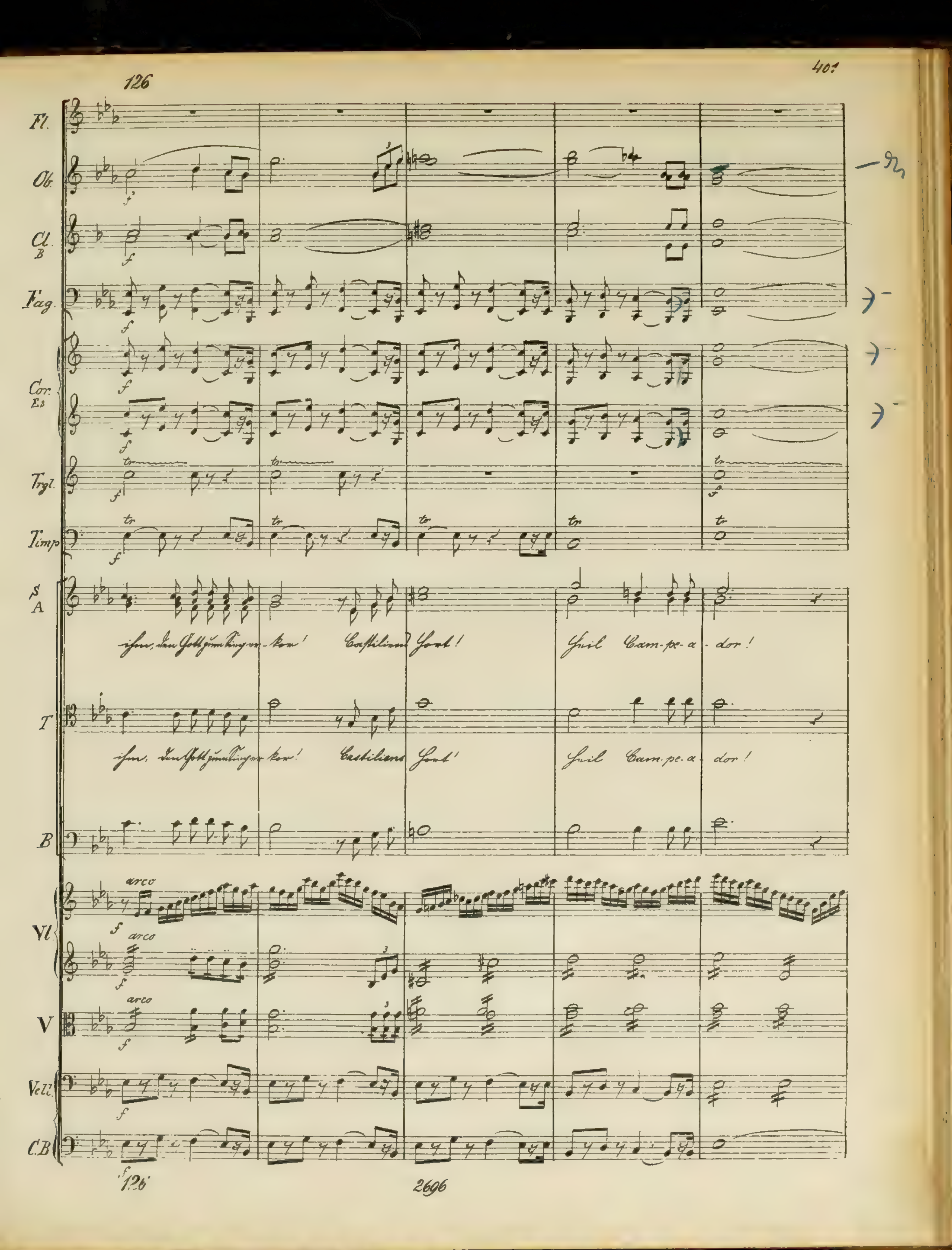

125
Tranquillo.
Picc.
Fl.
Ob.
Cl. B.
B. Cl. B.
Fg.
Cor. Es.
dim.
3 Tr. Es.
Trb.
Timp.
Trgl.
P.
T.
(Die Mauren-Könige:)
B.
Vl.
V.
Vcl. C.B.
125
Tranquillo.

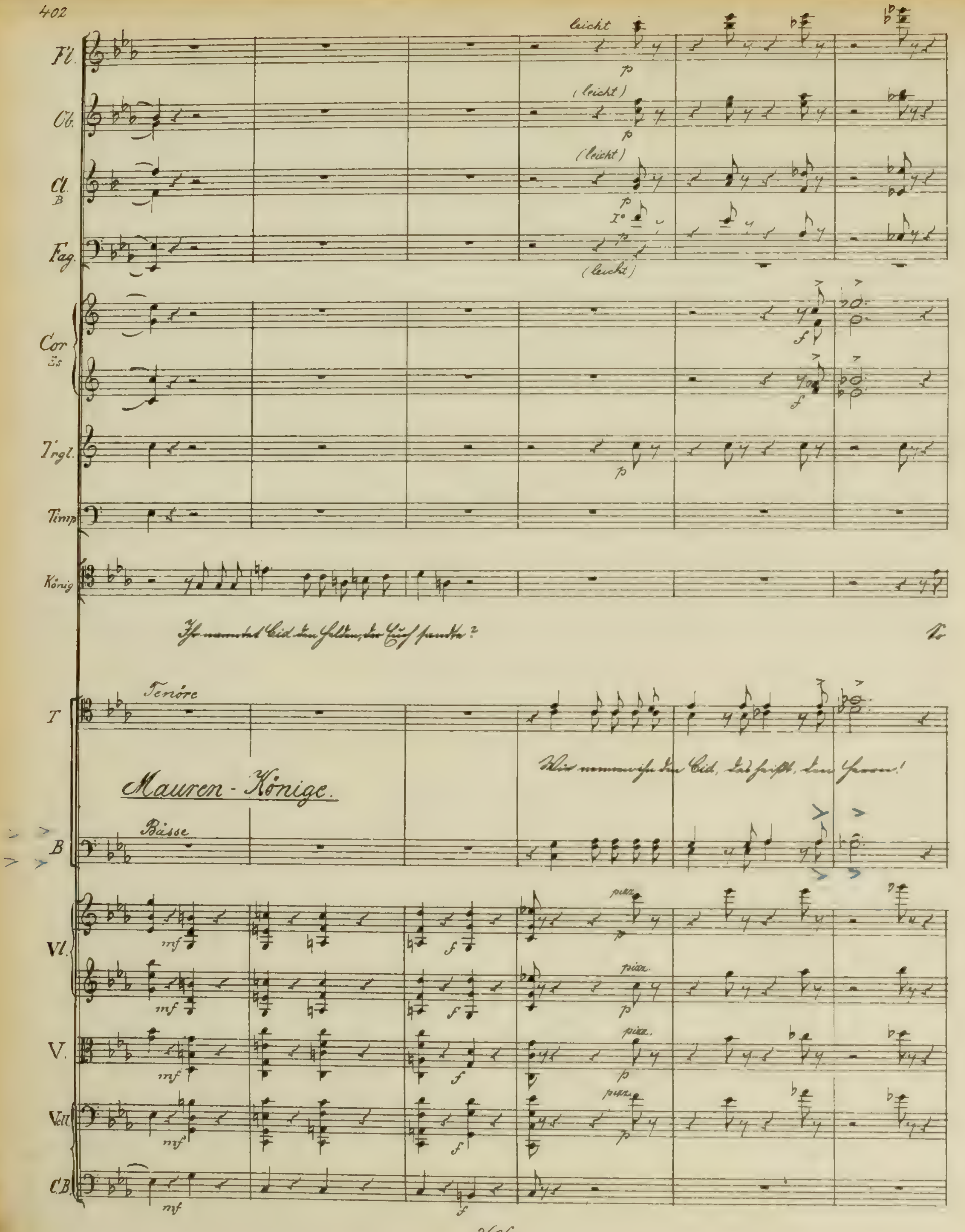

Fl.
leicht
p
Ob.
Cl. B.
leicht
I.
Fg.
Cor. Es.
Trgl.
T.
Macht, dein Stern im Ruhmeskranz hüllt unsrer Kronen Glanz ins Dun-kel tiefer
B
Macht, dein Stern im Ruhmeskranz hüllt unsrer Kronen Glanz ins Dun-kel tiefer
Vl.
pizz.
p
pizz.
p
V.
pizz.
p
Vcll.
C.B.

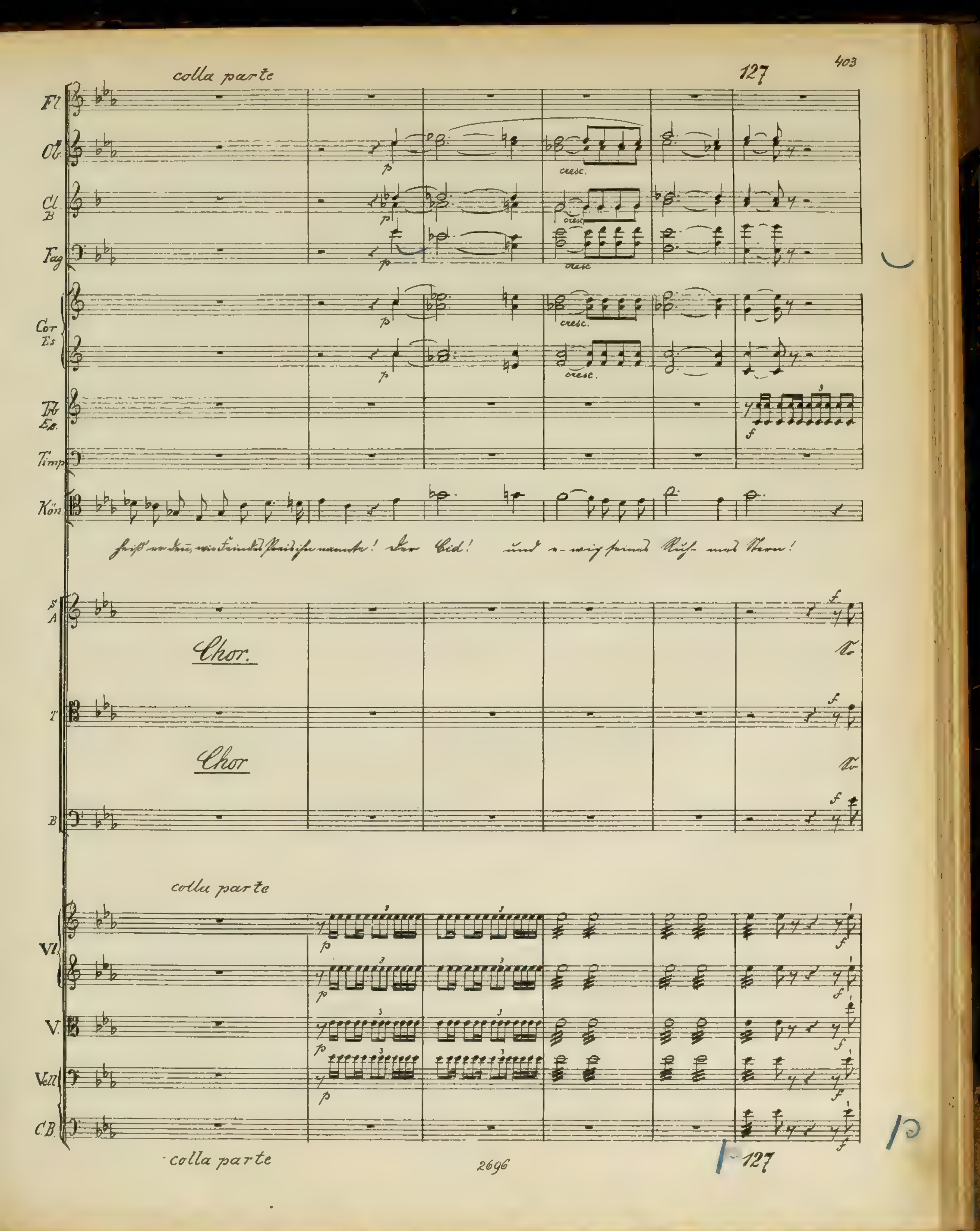

Fl.
Ob.
Cl. B.
Fg.
Cor. Es.
Trgl.
T.
Nacht. Das Glück war uns nicht hold, da - hin sind unsre Heere, und Freiheit, Macht und
B.
Nacht. Das Glück war uns nicht hold, da - hin sind unsre Heere, und Freiheit, Macht und
Vl.
pp
pp
V.
pp
Vc.
C.B.

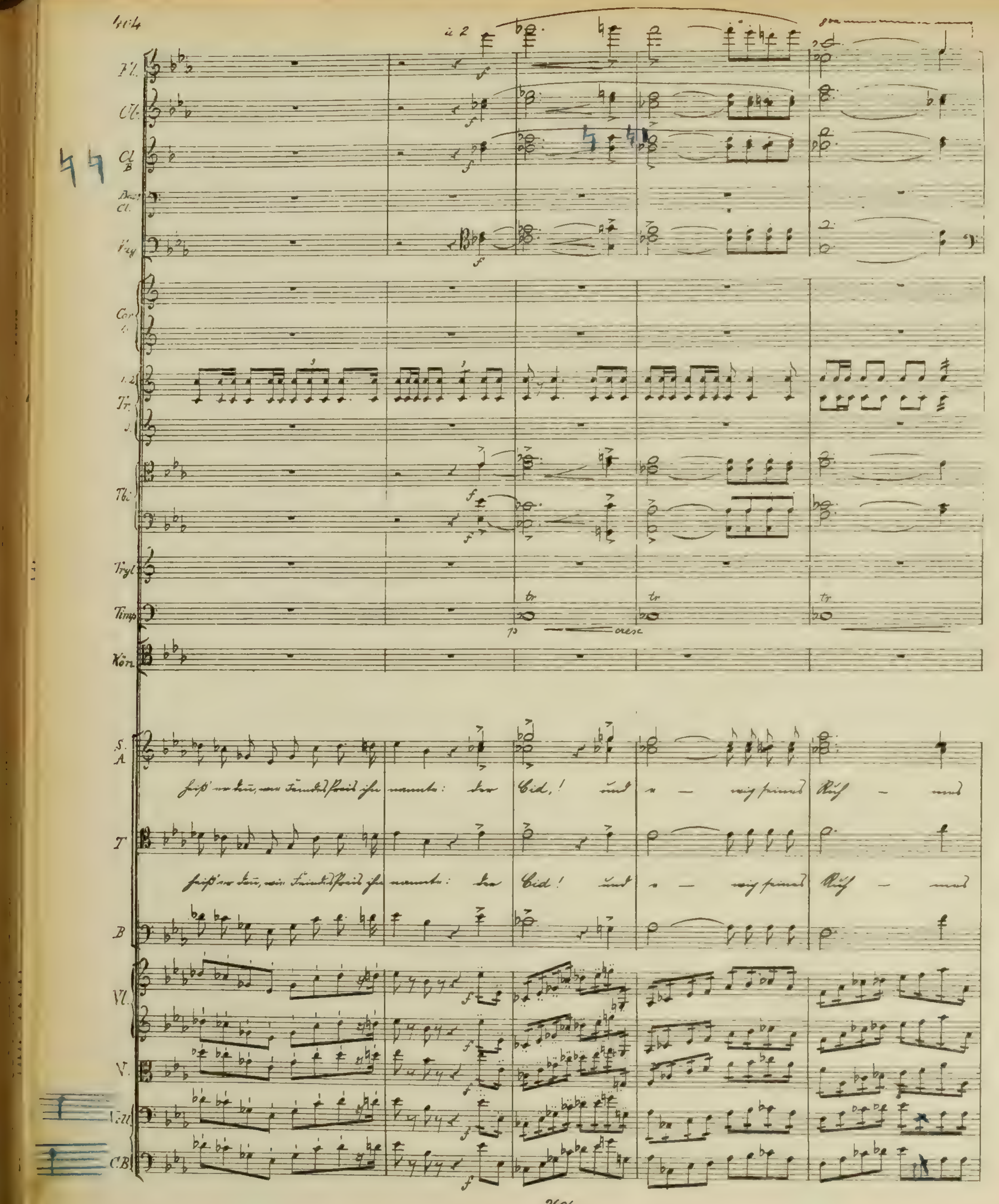

Fl.
Ob.
Cl. B.
Fg.
Cor. Es.
Trgl.
T.
B.
Vl.
Vl.
Vc.
C.B.
cresc.
p

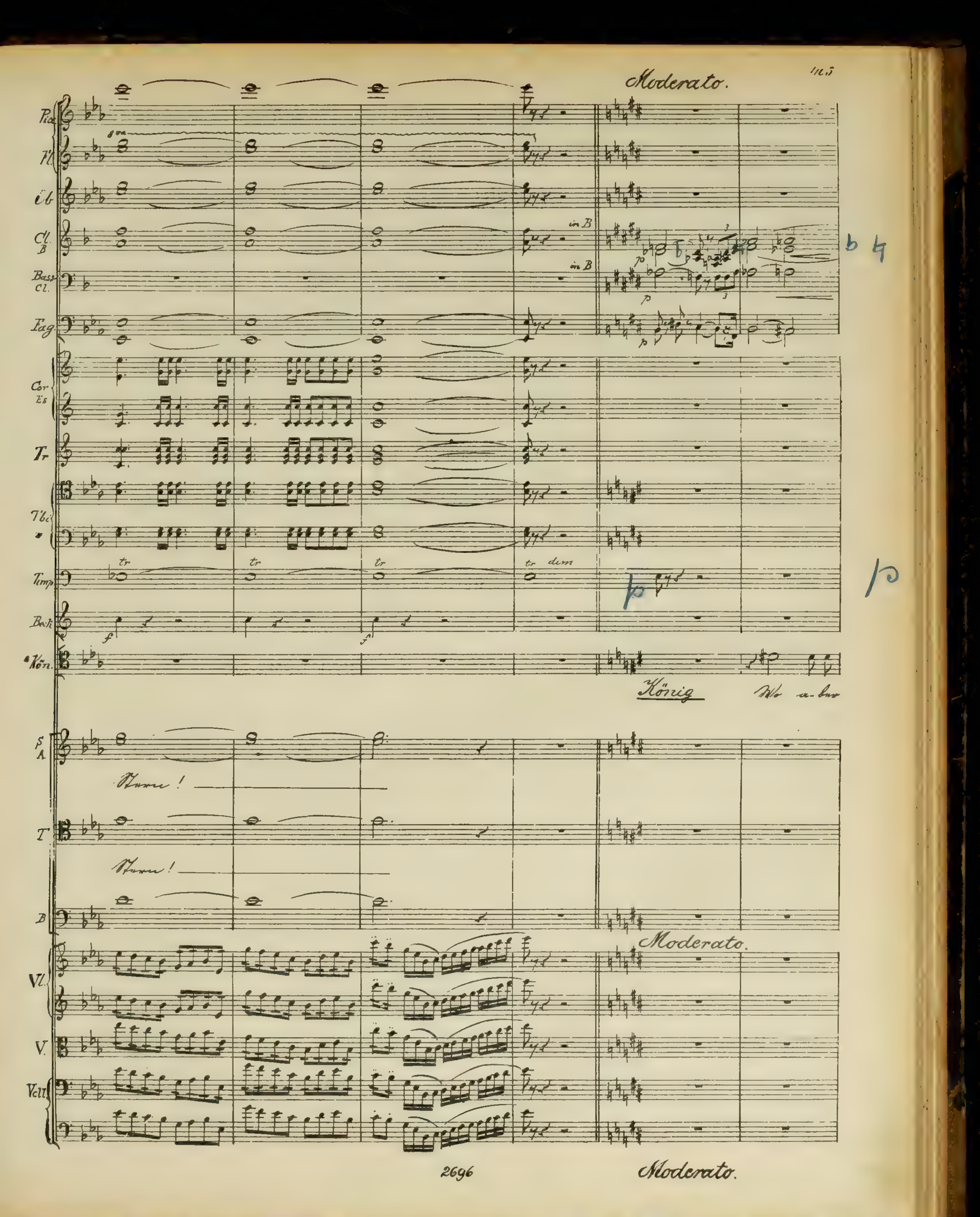

Fl.
Ob.
a2
Cl. B.
Fg.
Cor. Es
Trgl.
Timp.
T.
B.
S. A.
Heil
Chor.
T.
Heil
B.
Vl.
arco
V.
arco
Vcll
C.B.


Fl.
Ob.
Cl.
B
Fag.
Cor.
Es
Trgl.
Timp.
S
A
Heil Cam-pe-a-dor!
T
Heil Cam-pe-a-dor!
B
arco
Vl.
V
Vell.
C.B


Fl.
Ob.
Cl. B
Fag.
Cor Es
Trgl.
Timp.
König
Tenöre
T
Mauren-Könige.
Bässe
B
Vl.
V.
Vcll.
C.B.
leicht
(leicht)
I°
p
f
mf
pizz.
Ihr nanntet Cid den Helden, der Euch sandte?
Wir nennen ihn den Cid, das heißt, den Herrn!

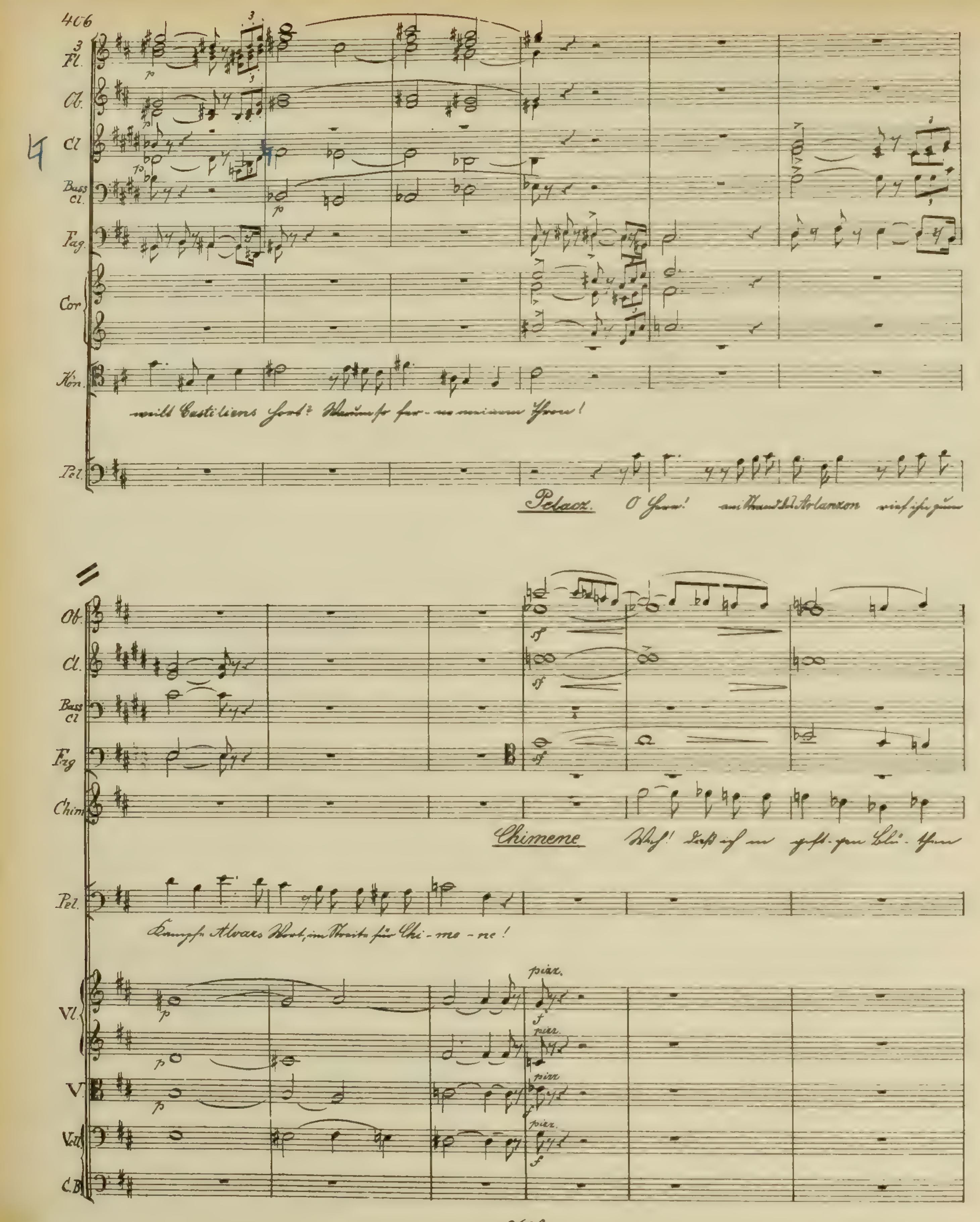

colla parte
127
Fl.
Ob.
Cl. B
Fag.
Cor. Es
Tr. Es.
Timp.
Kön.
p
cresc.
f
Der Cid!
S. A.
Chor.
T.
Chor
B.
colla parte
Vl.
V.
Vcll.
C.B.
colla parte
127


Fl.
Ob.
Cl. B
Fag.
Cor.
Tr.
Tbi.
Timp.
S. A
T
B
Vl.
V.
Vcll
CB
Cid

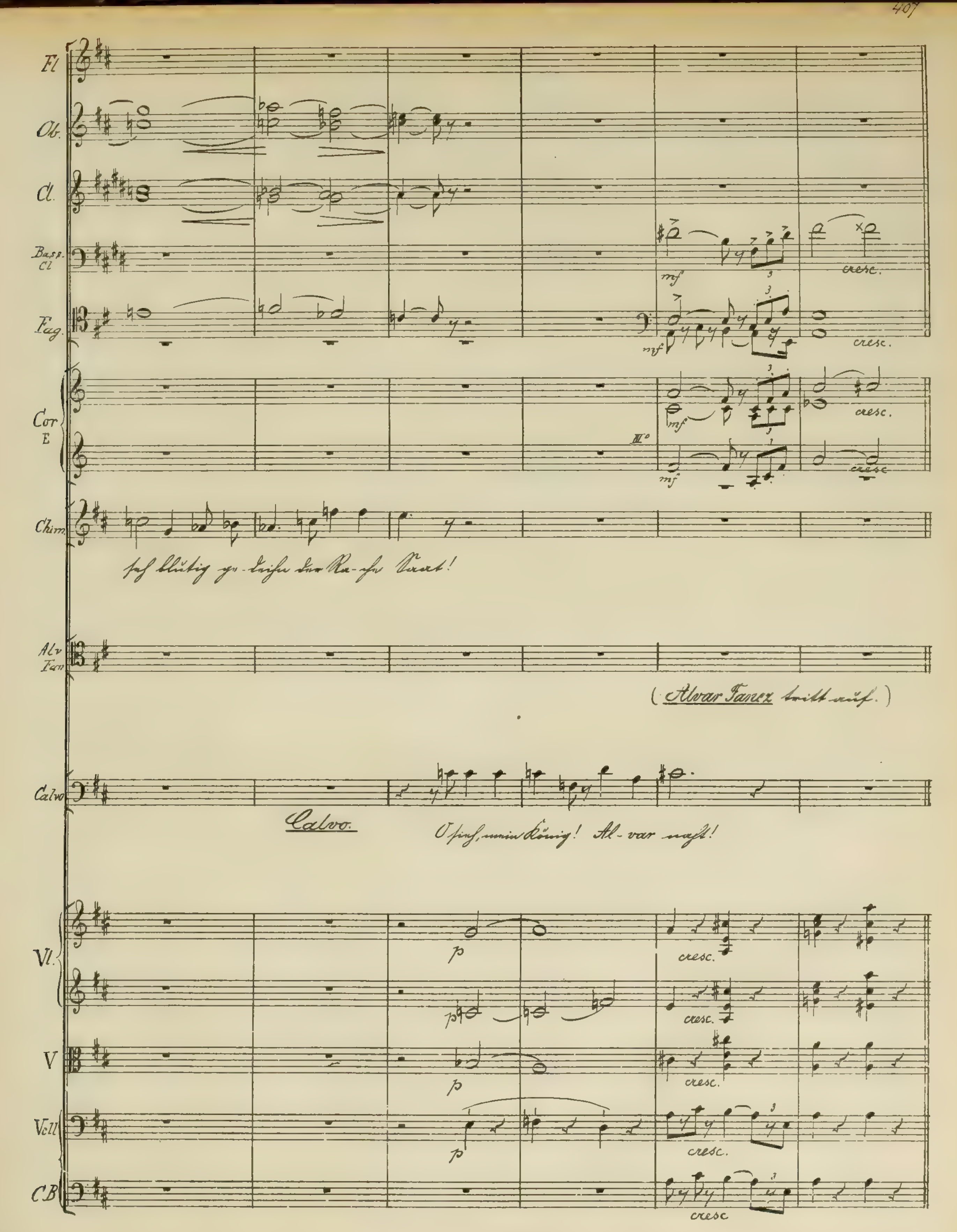


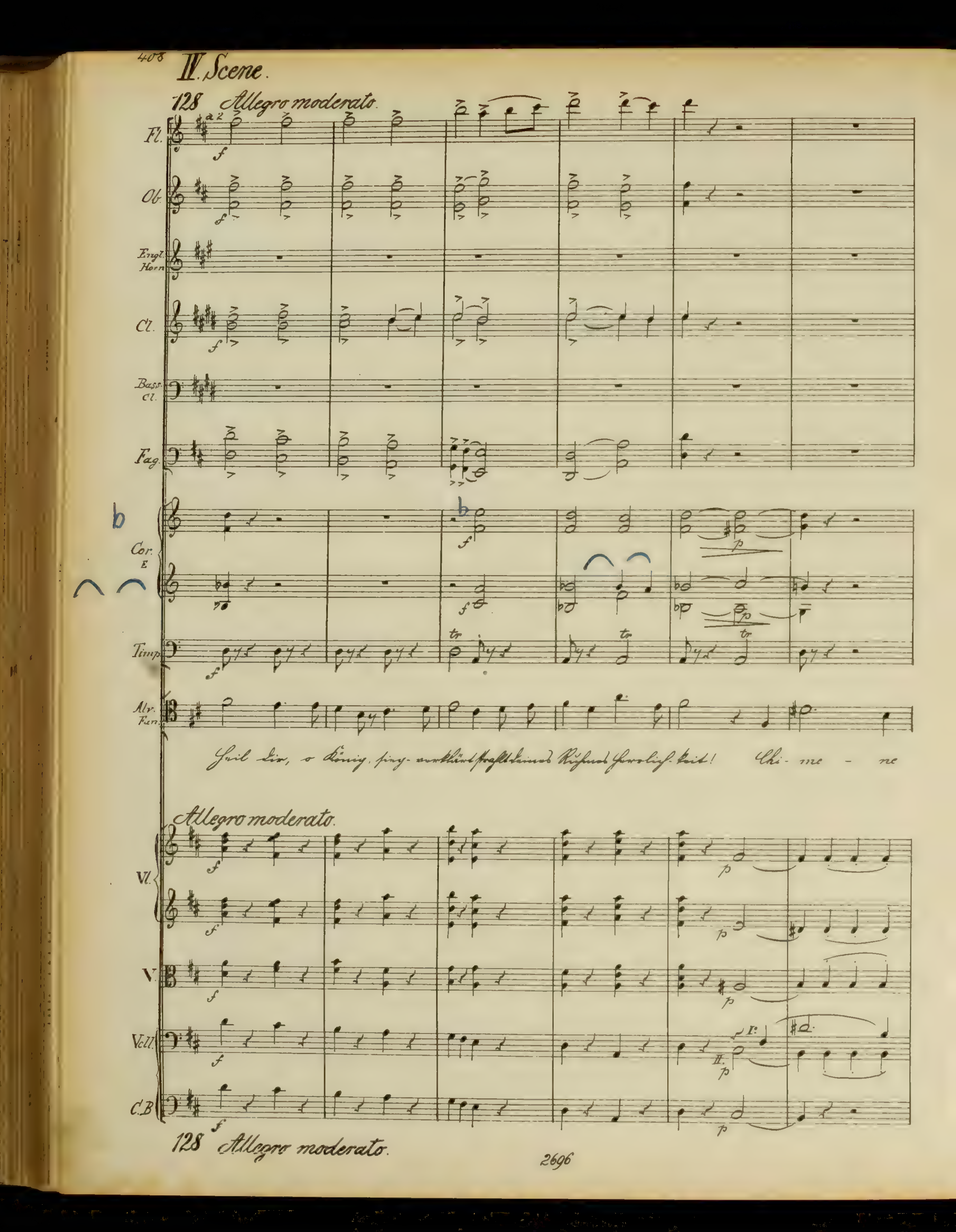
Moderato.
Picc.
Fl.
Ob.
Cl. B
in B
Bass-Cl.
Fag.
Cor. Es
Tr.
Tbe.
Timp.
Beck.
Kön.
König
S. A.
Herr!
T.
Herr!
B.
Moderato.
Vl.
V.
Vcll.

Moderato.



Fl.
Ob.
Cl.
Bass Cl.
Fag.
Cor.
Kön.
Pel.
Pelaez.
Ob.
Cl.
Bass Cl.
Fag.
Chim.
Chimene
Pel.
pizz.
Vl.
V.
Vcll.
C.B.


Fl
Ob.
Cl.
Bass. Cl
Fag.
Cor E
Chim
Alv Tan
(Alvar Tanez tritt auf.)
Calvo
Calvo.
Vl.
V
Vcll
CB


IV. Scene.
128 Allegro moderato.
Fl.
Ob.
Engl. Horn
Cl.
Bass. Cl.
Fag.
Cor. E
Timp.
Alr.
Heil dir, o König,
Chi- me - ne
Allegro moderato.
Vl.
V.
Vcll.
C.B.
128 Allegro moderato.
2696

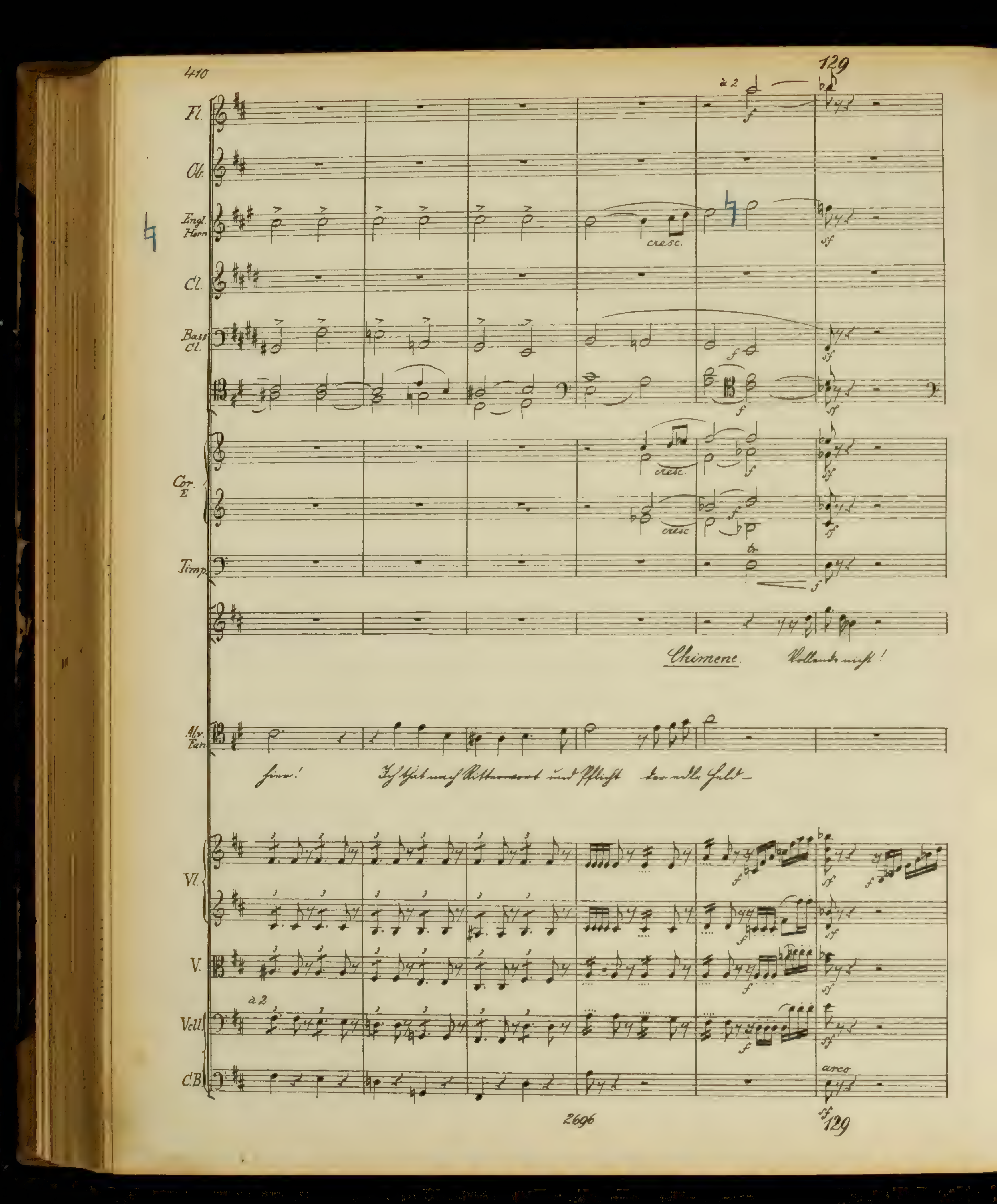


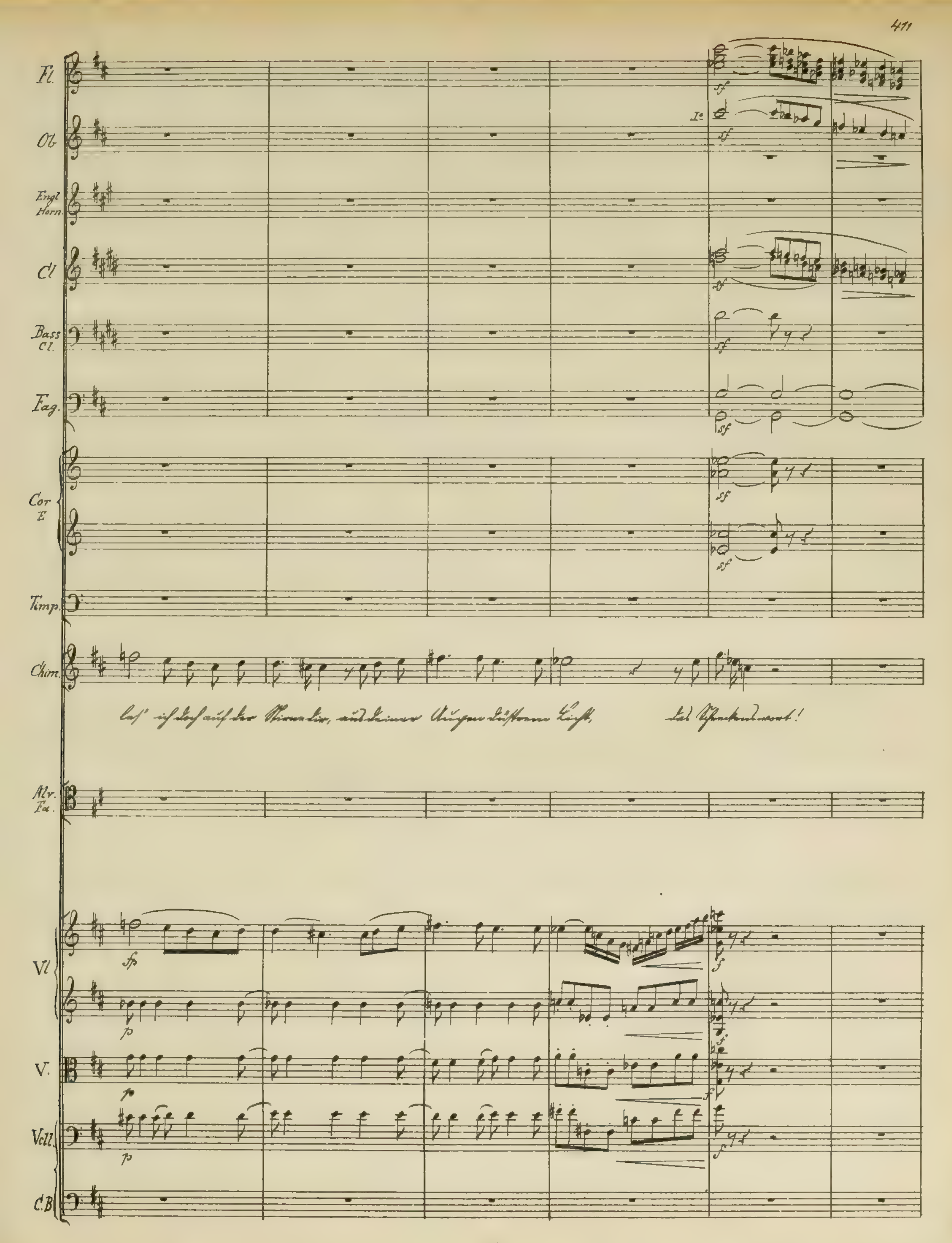
Fl.
Ob.
Engl. Horn
Cl.
Bass-Cl.
Fag.
Cor. E
Alv. Fan.

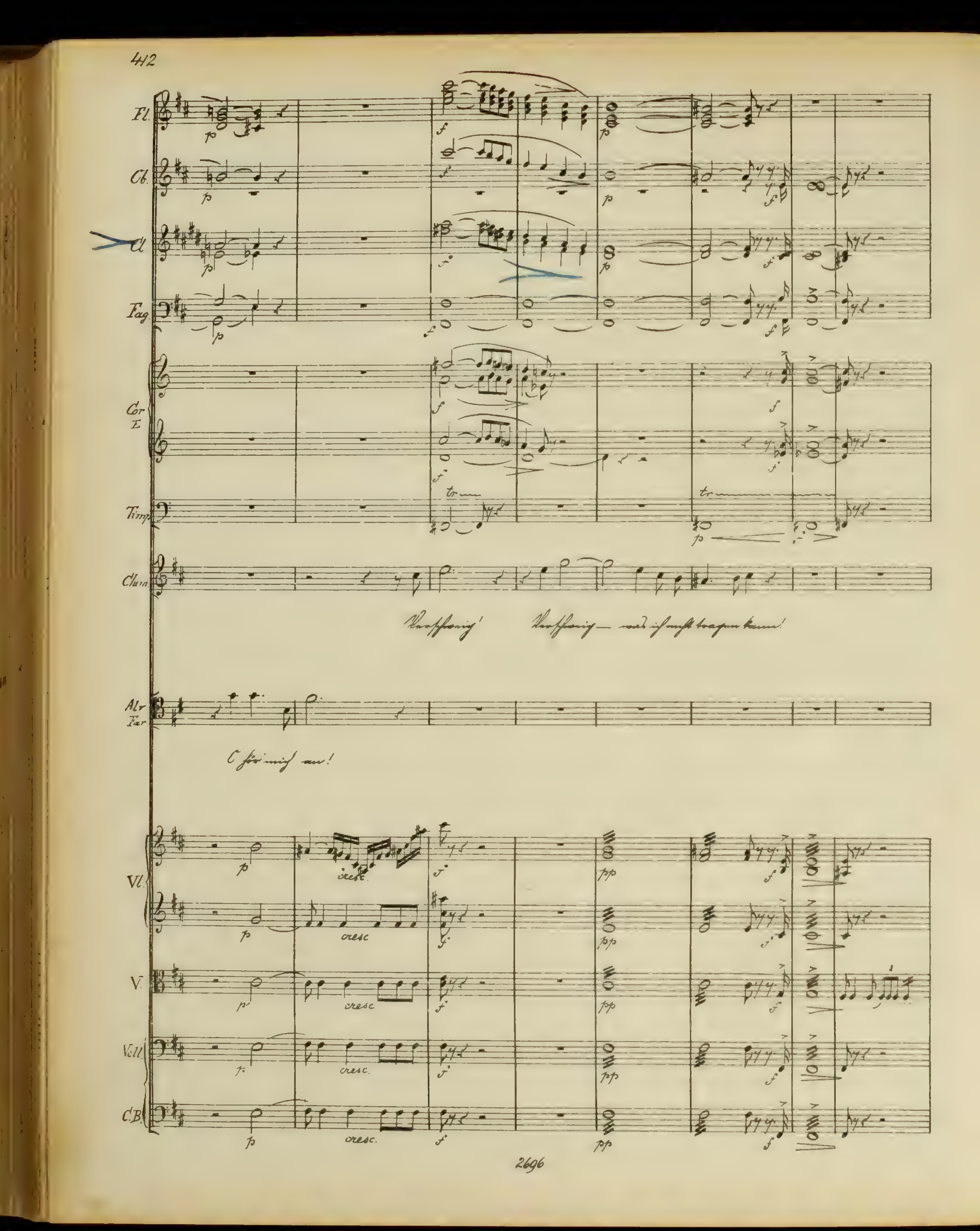
deinem Dienst ge-weiht, im Kampfe [illegible] Schwert! zu deinen Füßen leg' ich's!

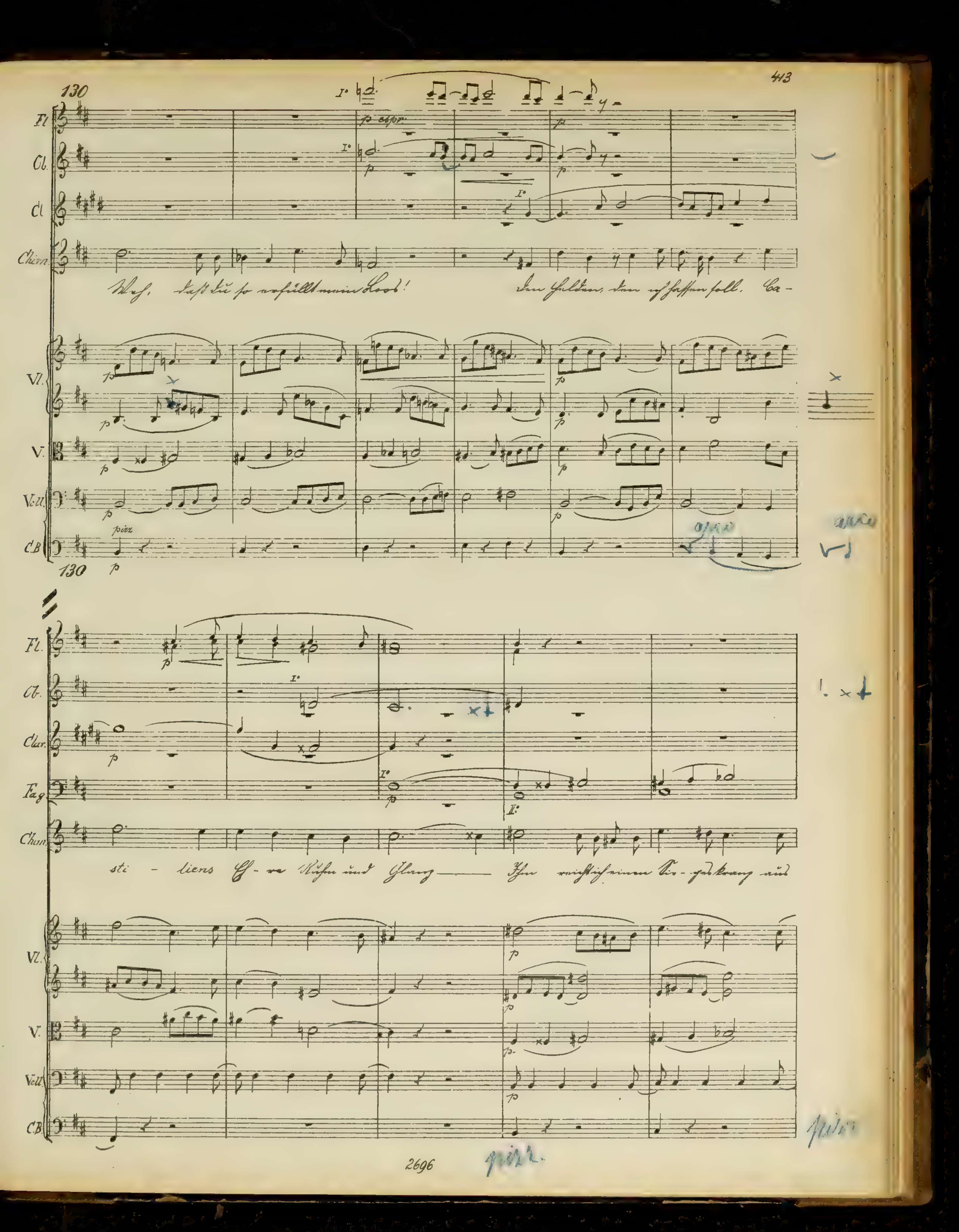
Vl.
V.
I Vell. II

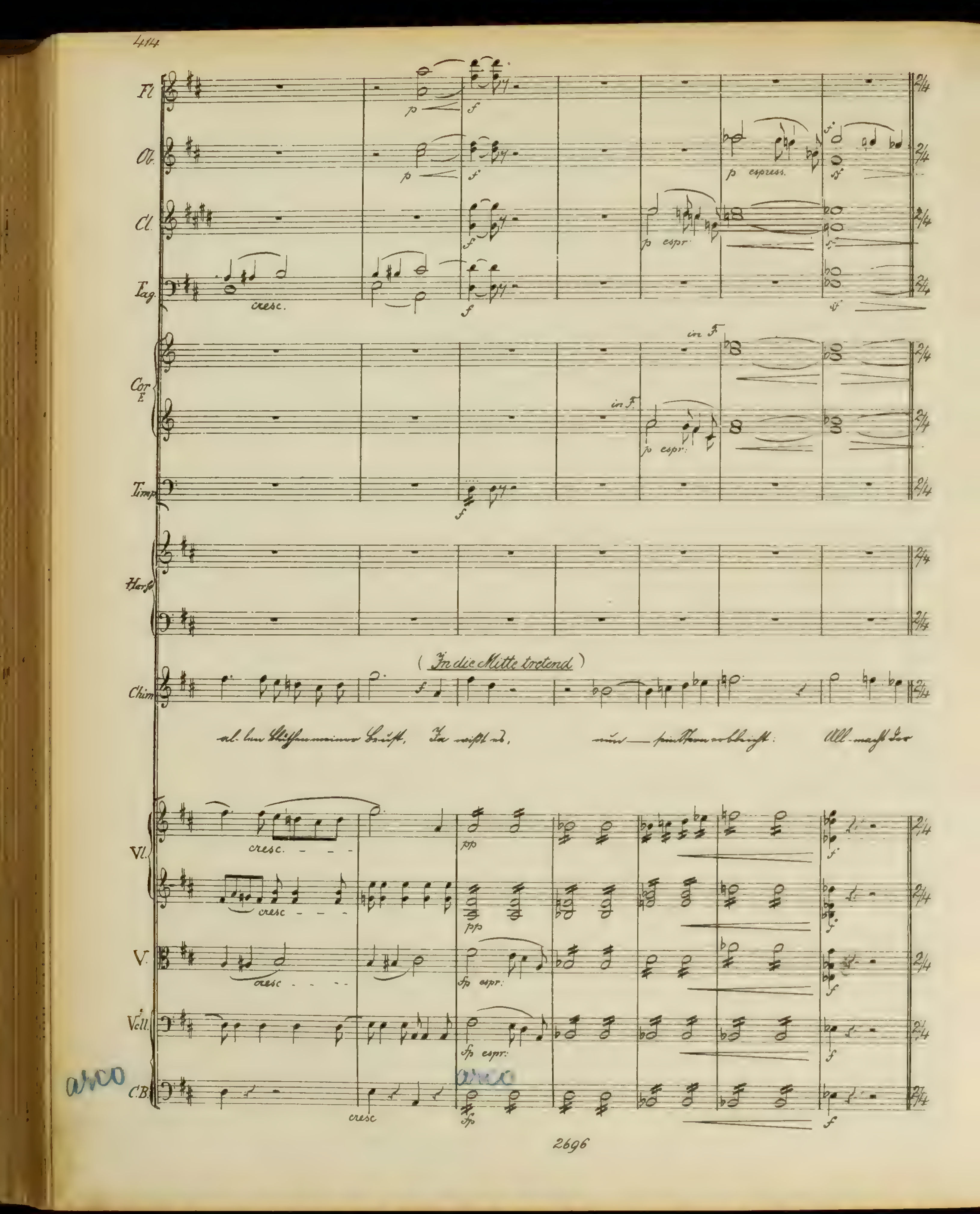
mf p f pizz.

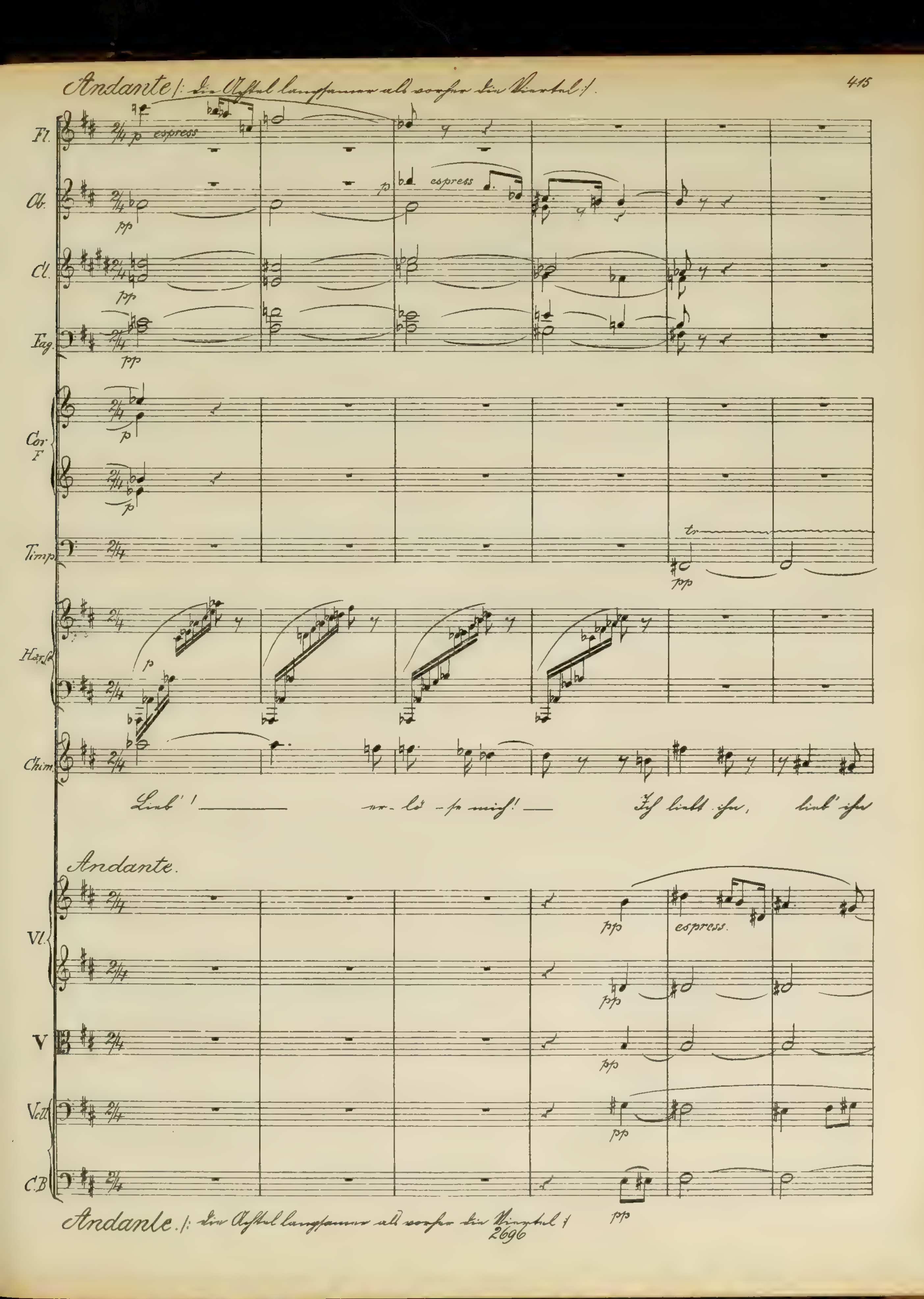

410
129
Fl.
Ob.
Engl. Horn
Cl.
Bass Cl.
Cor. E
Timp.
Chimene.
Vollends nicht!
Alv. Fan.
Vl.
V.
Vcll.
C.B.
à 2
cresc.
arco
2696
129

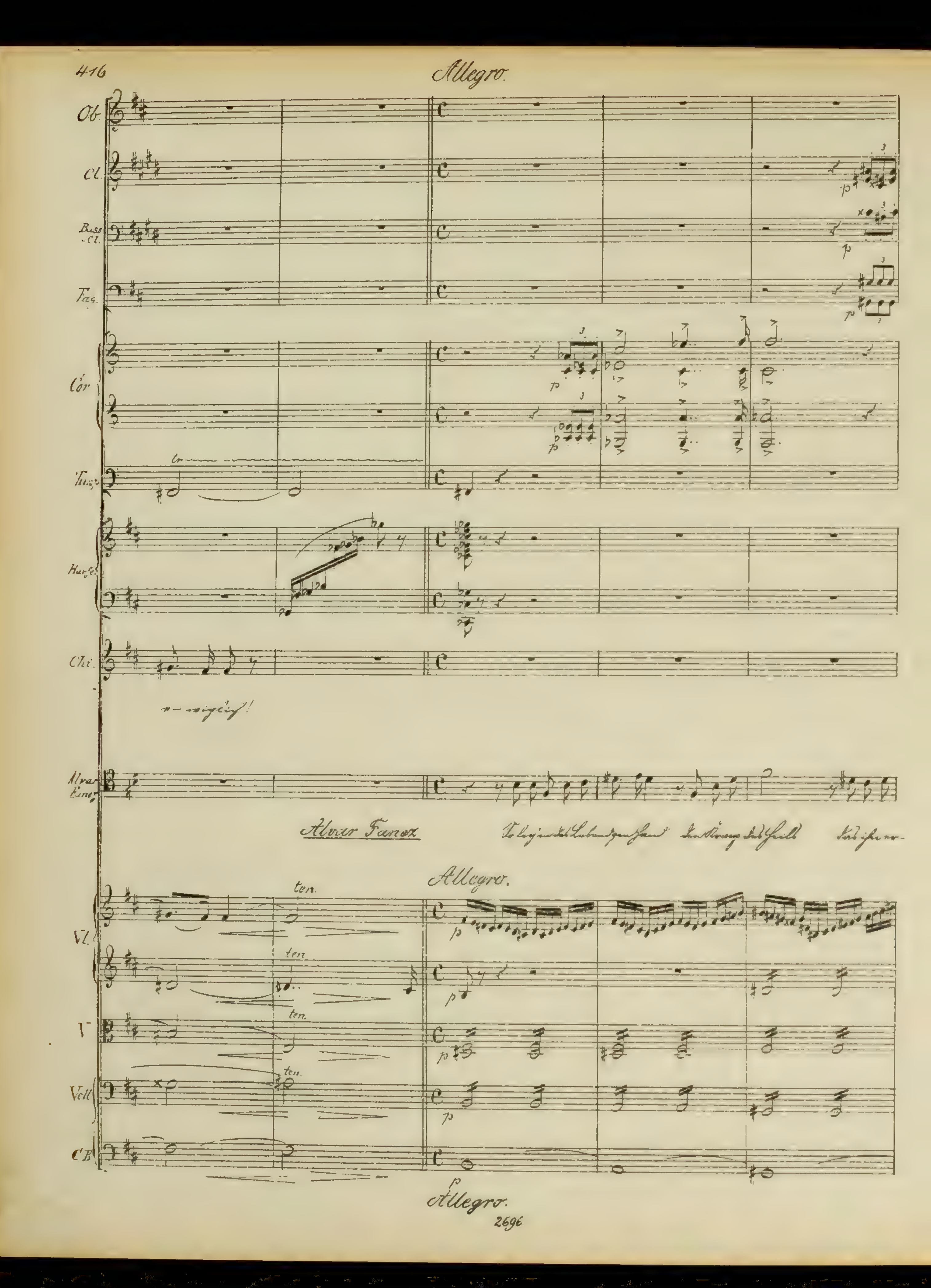

Fl.
Ob.
Engl. Horn
Cl.
Bass Cl.
Fag.
Cor E
Timp.
Vl
V.
Vcll.
C.B.

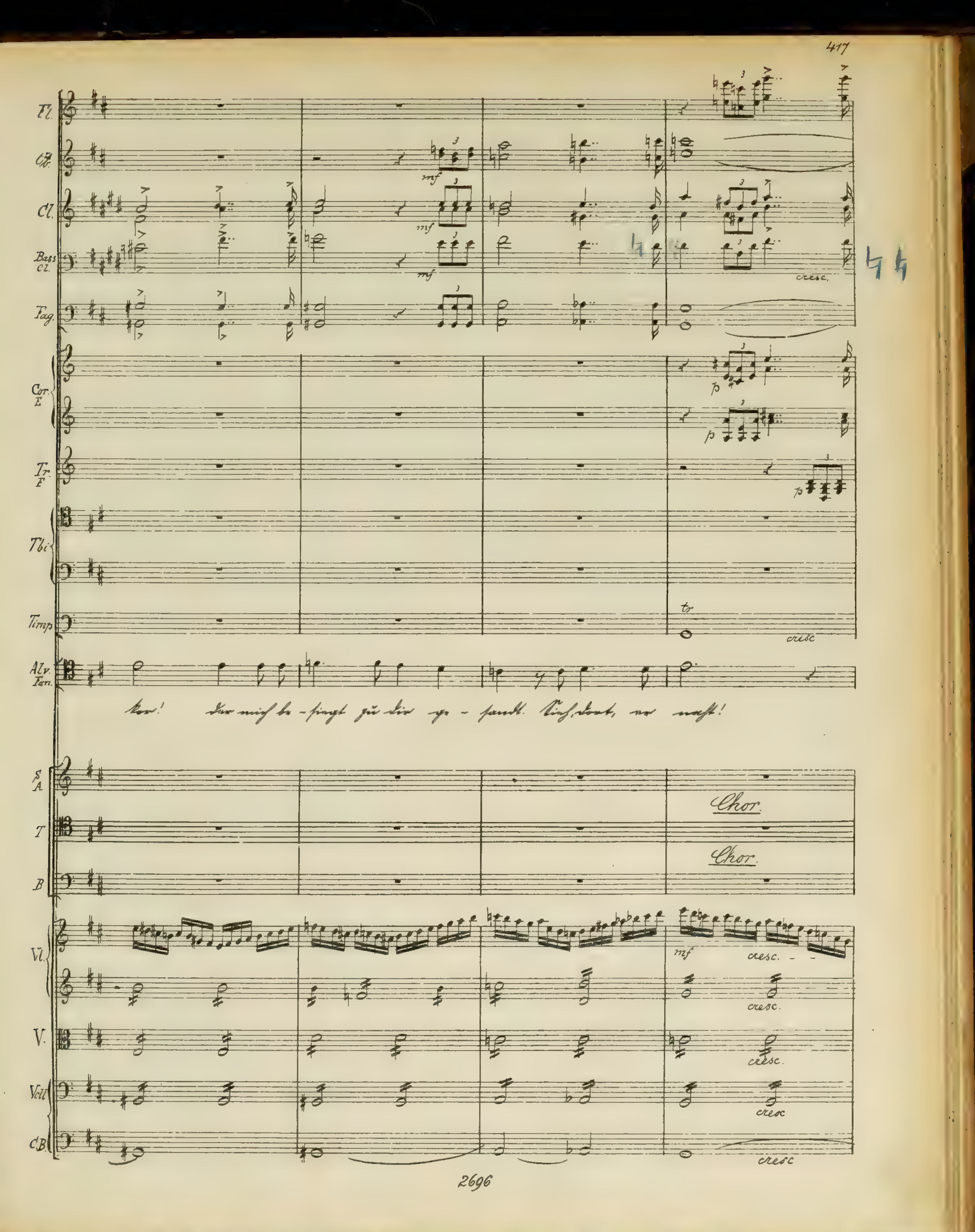

Fl.
Ob.
Cl.
Fag.
Cor. F.
Timp.
Alr Far
O hör mich an!
Vl.
V.
Vcll.
C.B.
cresc.
cresc.
cresc.
cresc.
cresc.


130
Fl.
Ob.
Cl.
Chor.
Vl.
V.
Vcll.
CB
p espr.
pizz
130
Fl.
Ob.
Clar.
Fag.
Chor.
sti - liens
Vl.
V.
Vcll.
CB

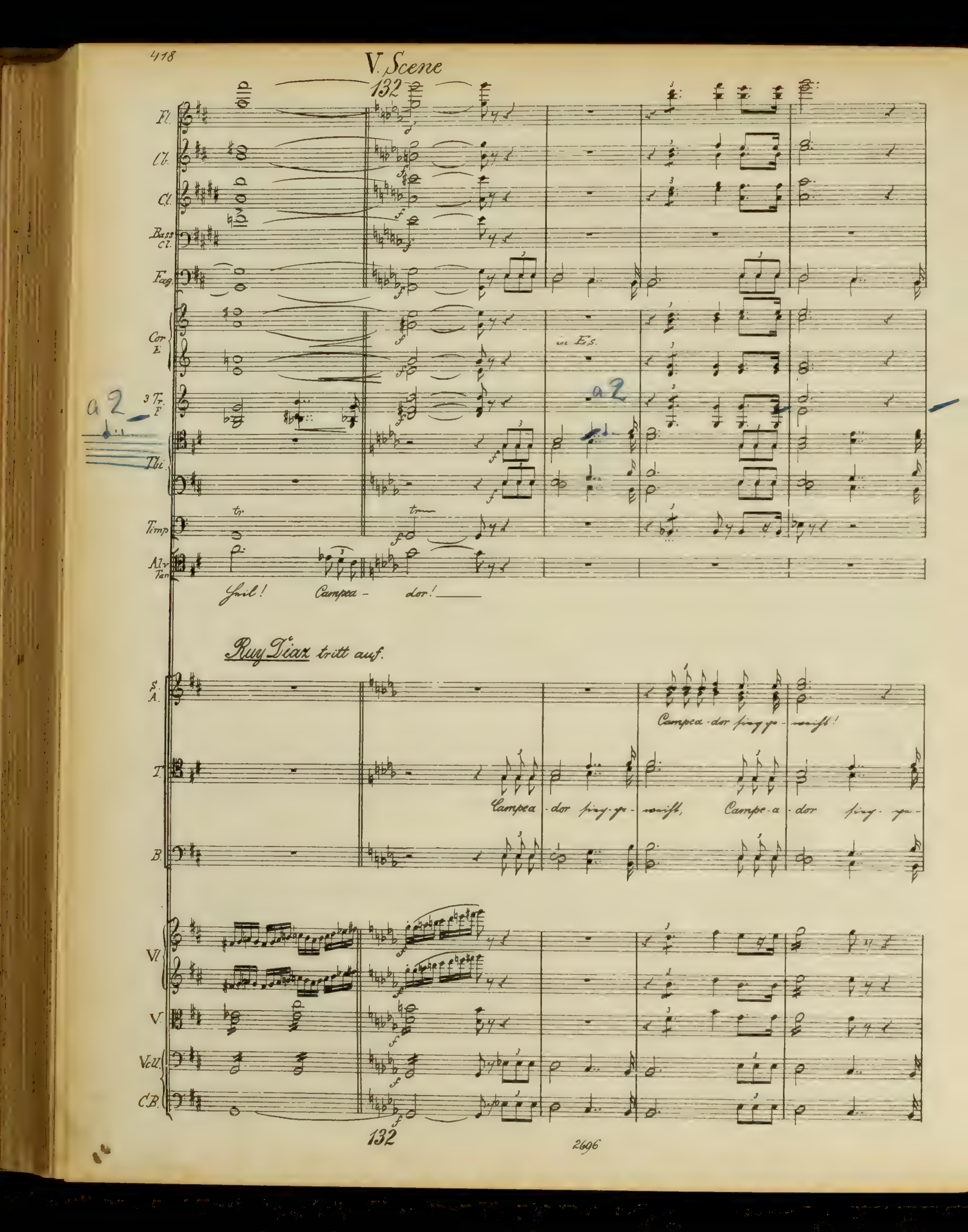

Fl
Ob.
Cl.
Fag.
Cor. E
in F
Timp
Harfe
(In die Mitte tretend)
Chim
Vl.
V.
Vcll.
C.B.
cresc.
p espress.
p espr.
sp espr.
arco

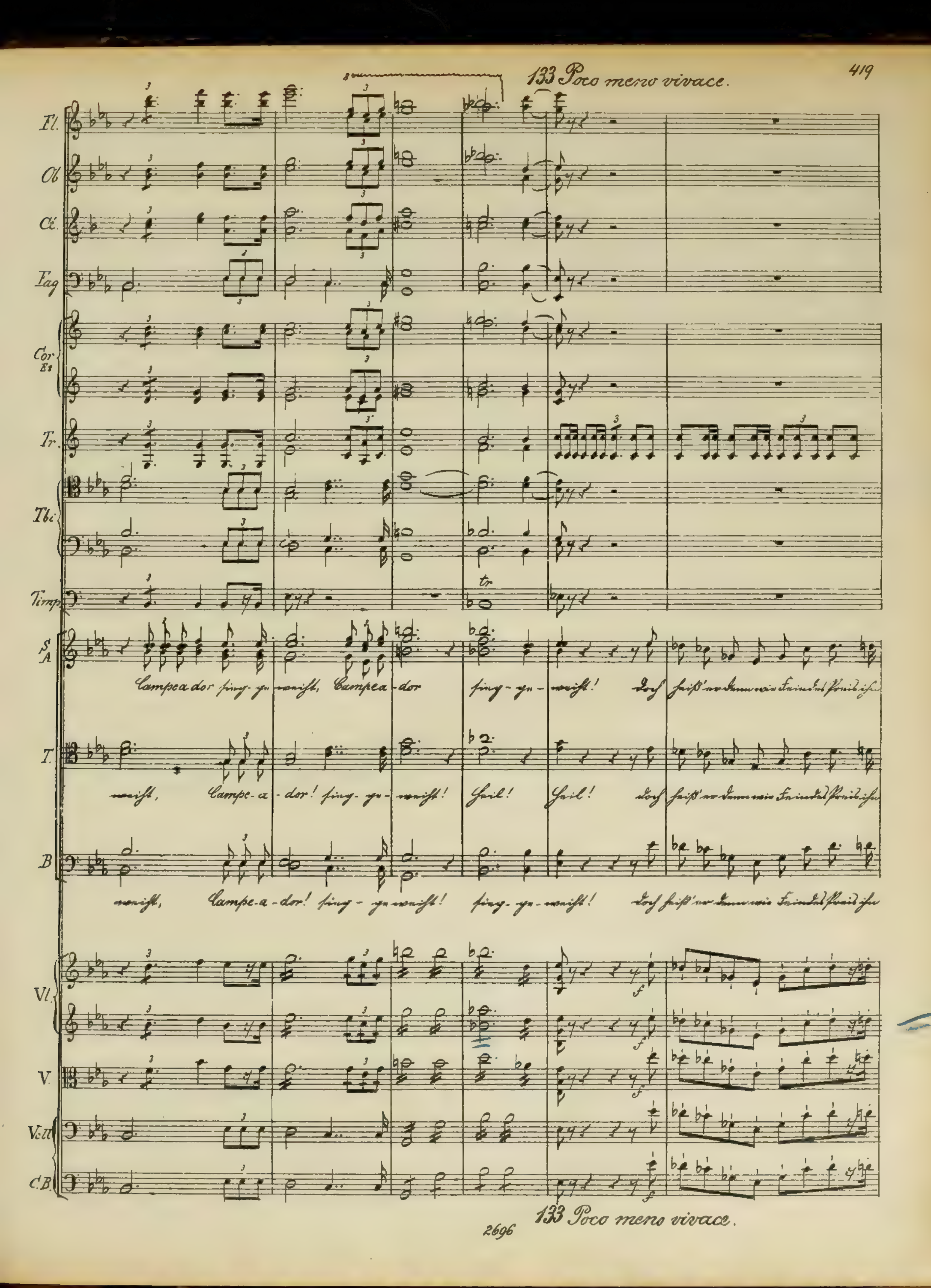

Andante
Fl.
espress
Ob.
Cl.
Fag.
Cor. F
Timp.
tr
Harfe
Chim.
Andante.
Vl.
V
Vcll.
C.B.
espress.
Andante.

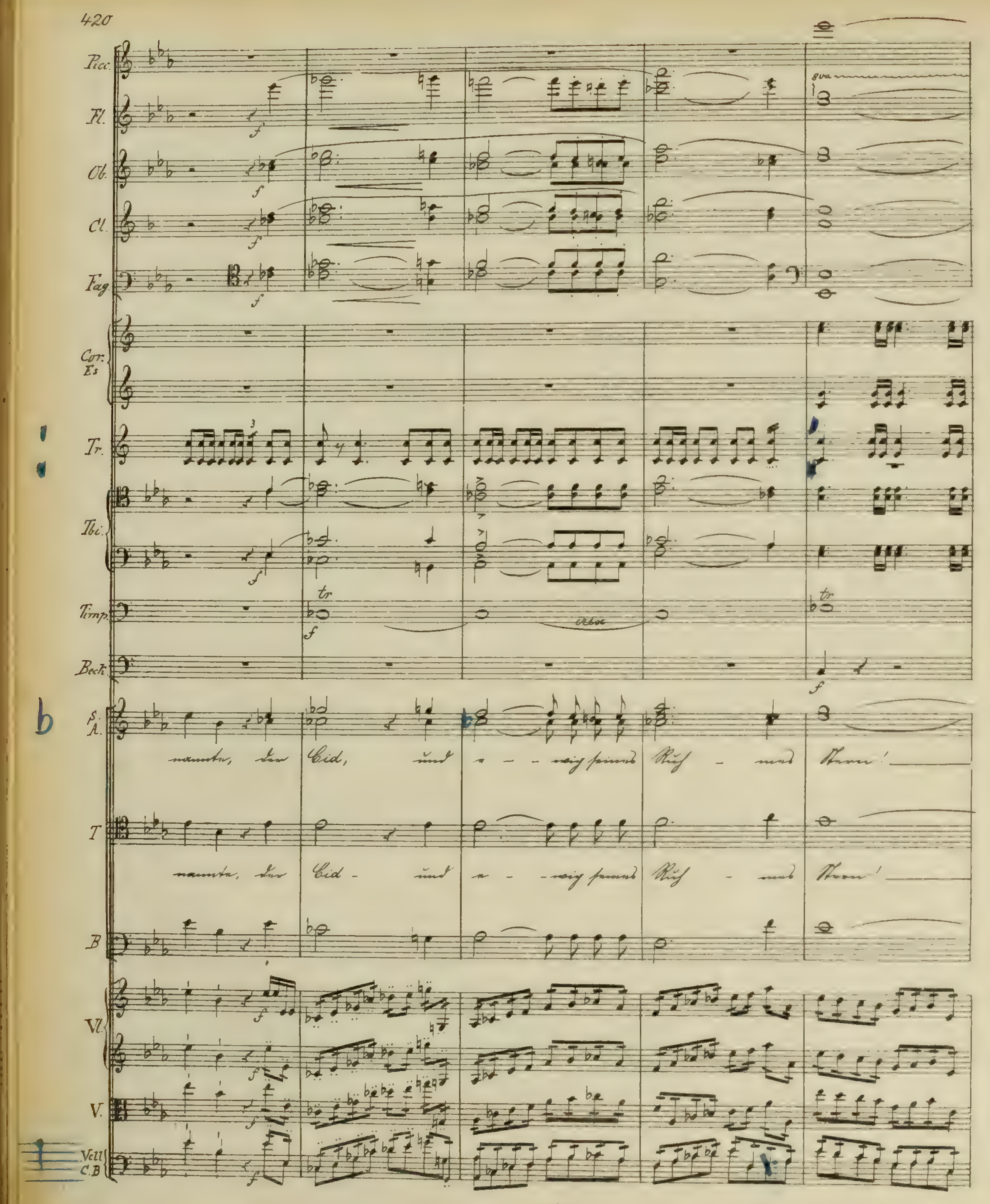

Allegro.
Ob.
Cl.
Bass-Cl.
Fag.
Cor.
Timp.
Harfe.
Chi.
Alvar Fanez
Allegro.
Vl.
ten.
V.
Vcll
CB
Allegro.
2696

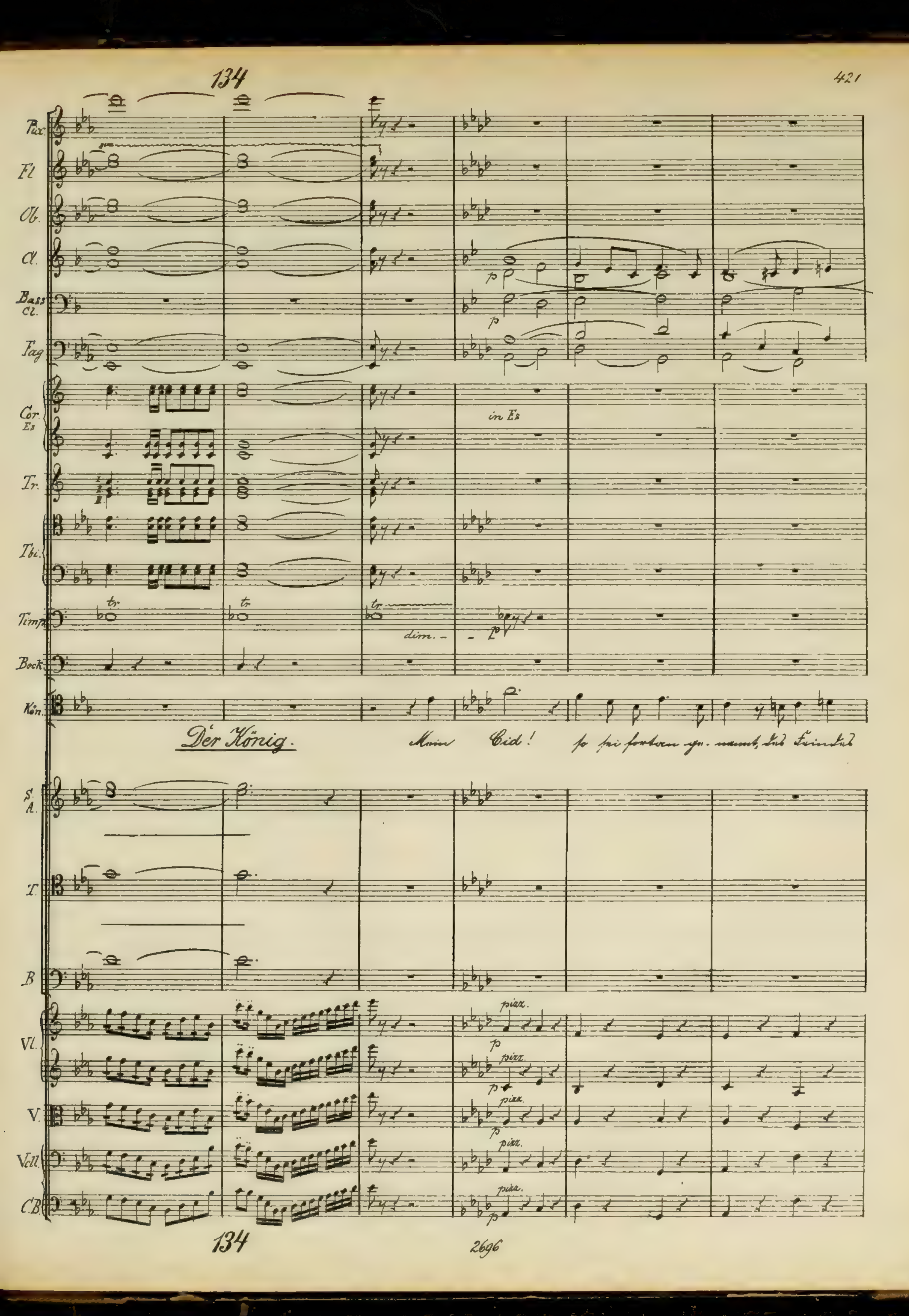

Fl.
Ob.
Cl.
Bass Cl.
Fag.
Cor. F
Tr. F
Tbi
Timp
Alv. Ten.
S A
T
B
Chor.
Chor.
Vl.
V.
Vcll
CB
mf
p
cresc.
tr

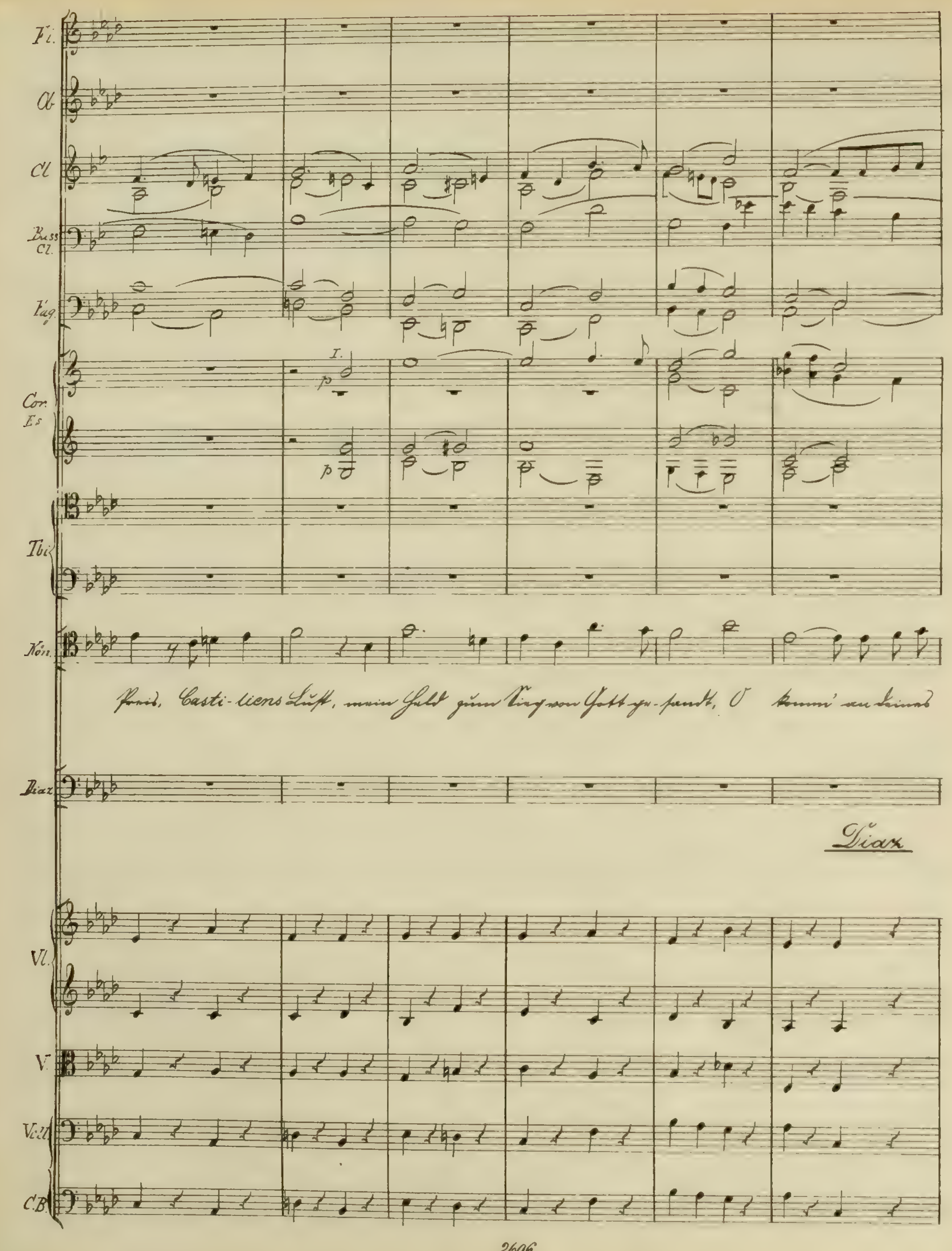
V. Scene

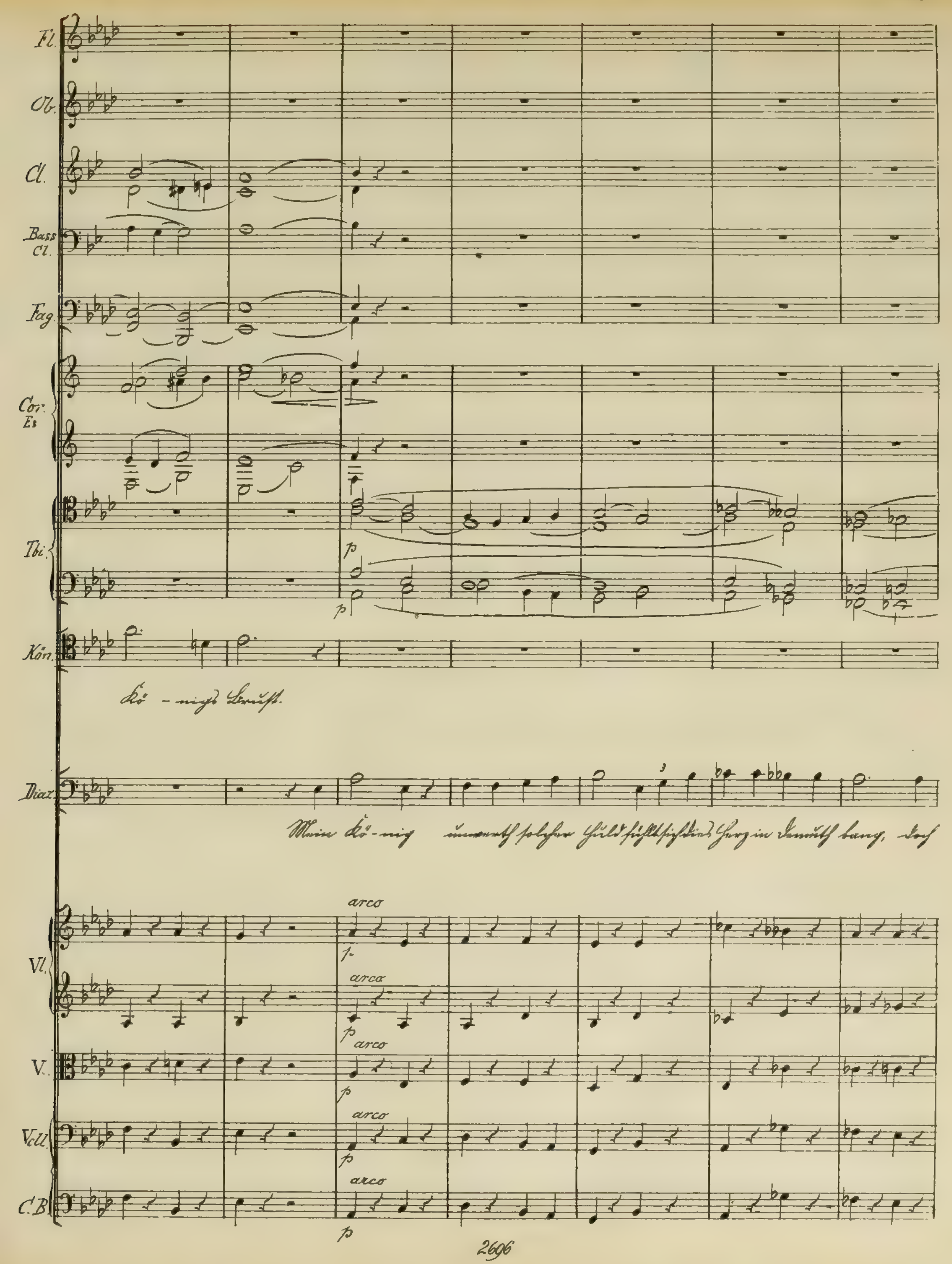

132
Fl.
Ob.
Cl.
Bass Cl.
Fag.
Cor E.
in Es.
3 Tr. F
a 2
a 2
Tbi.
Timp.
Alt. Ten.
Heil! Campea - dor!
Ruy Diaz tritt auf.
S. A.
Campea-dor sieg-ge-weiht!
T.
Campea-dor sieg-ge-weiht, Campe-a-dor sieg-ge-
B.
Vl
V.
Vcll.
CB.
132

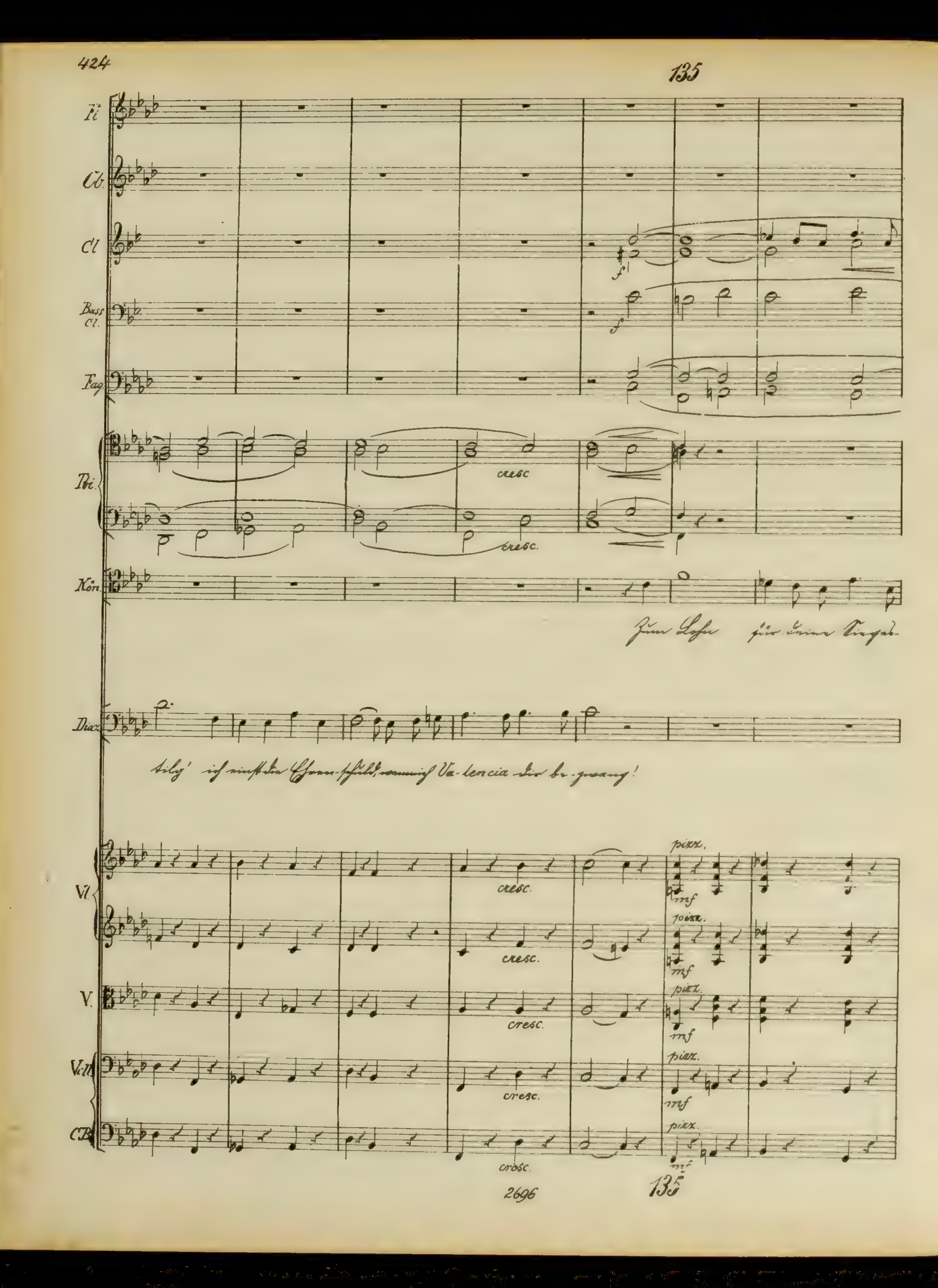

419
133 Poco meno vivace.
Fl.
Ob.
Cl.
Fag.
Cor. Es
Tr.
Tbi.
Timp.
S. A.
Campea dor
Campea - dor
T.
Campe - a - dor!
Heil!
Heil!
B.
Campe - a - dor!
Vl.
V.
Vcll.
C.B.
133 Poco meno vivace.
2696

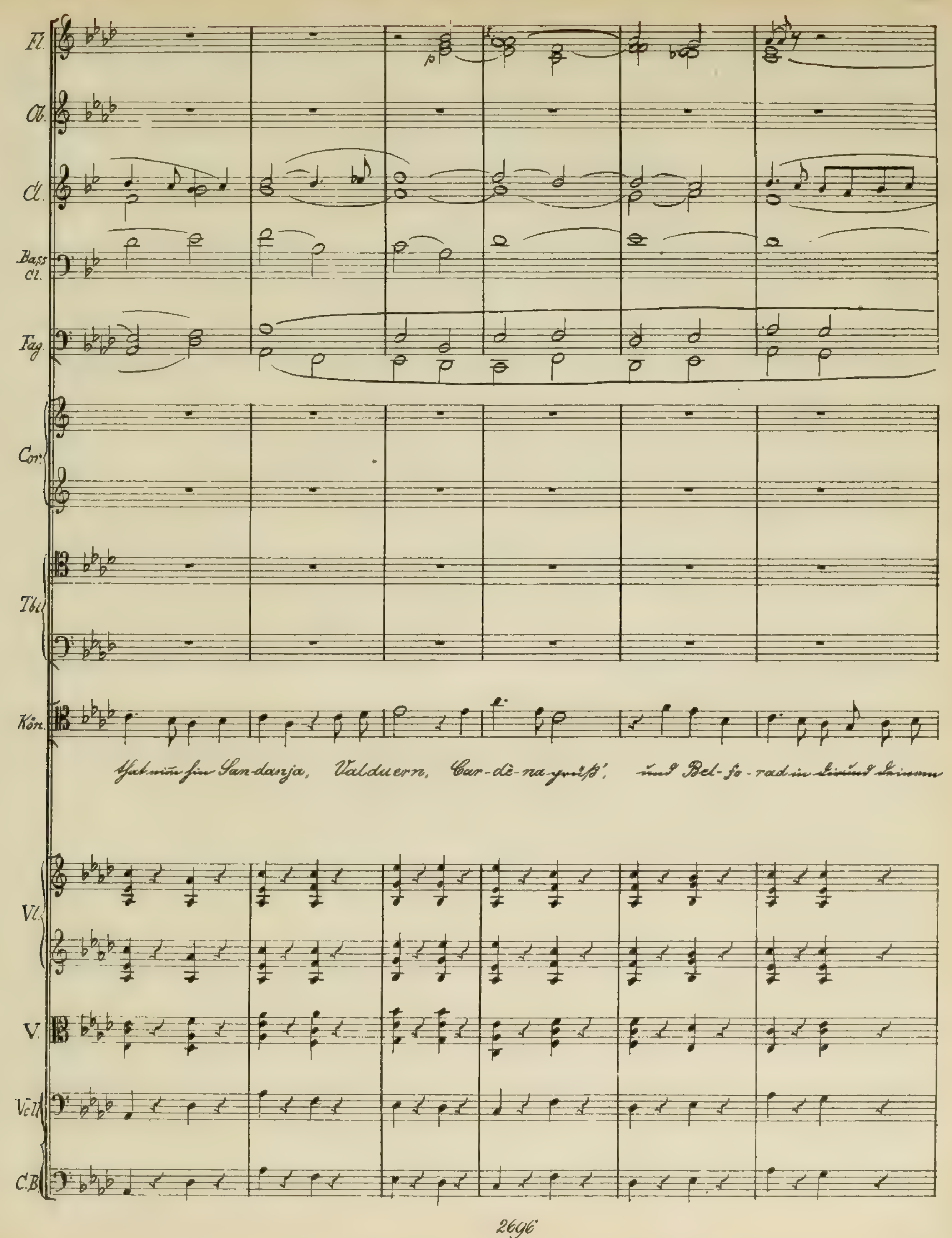

Picc.
Fl.
Ob.
Cl.
Fag.
Cor. Es
Tr.
Tbi.
Timp.
Beck.
S. A.
T
B
Vl.
V.
Vcll C.B.


134
Picc.
Fl.
Ob.
Cl.
Bass Cl.
Fag.
Cor. Es
in Es
Tr.
Tbi.
Timp.
tr
dim.
Bock
Kön.
Der König.
Mein Cid!
S. A.
T.
B.
Vl.
V.
Vcll.
CB.
pizz.
p
134


Fl.
Ob.
Cl.
Bass Cl.
Fag.
I.
p
p
Cor. Es
Tbi
Kön.
Freud. Casti-liens Luft, mein Held zum Sieg von Gott ge-sandt, O komm' an deine
Diaz
Diaz
Vl.
V.
Vcll
C.B.


Fl.
Ob.
Cl.
Bass Cl.
Fag.
Cor. Es
Tbi.
Kön.
Diaz.
arco
p
Vl.
V.
Vcll.
C.B.


135
Fl
Ob.
Cl
Bass Cl.
Fag.
Tbi.
cresc
cresc.
Körn.
Diaz
Va-lencia
Vl
cresc.
pizz.
mf
V.
V.ll
CB.
135

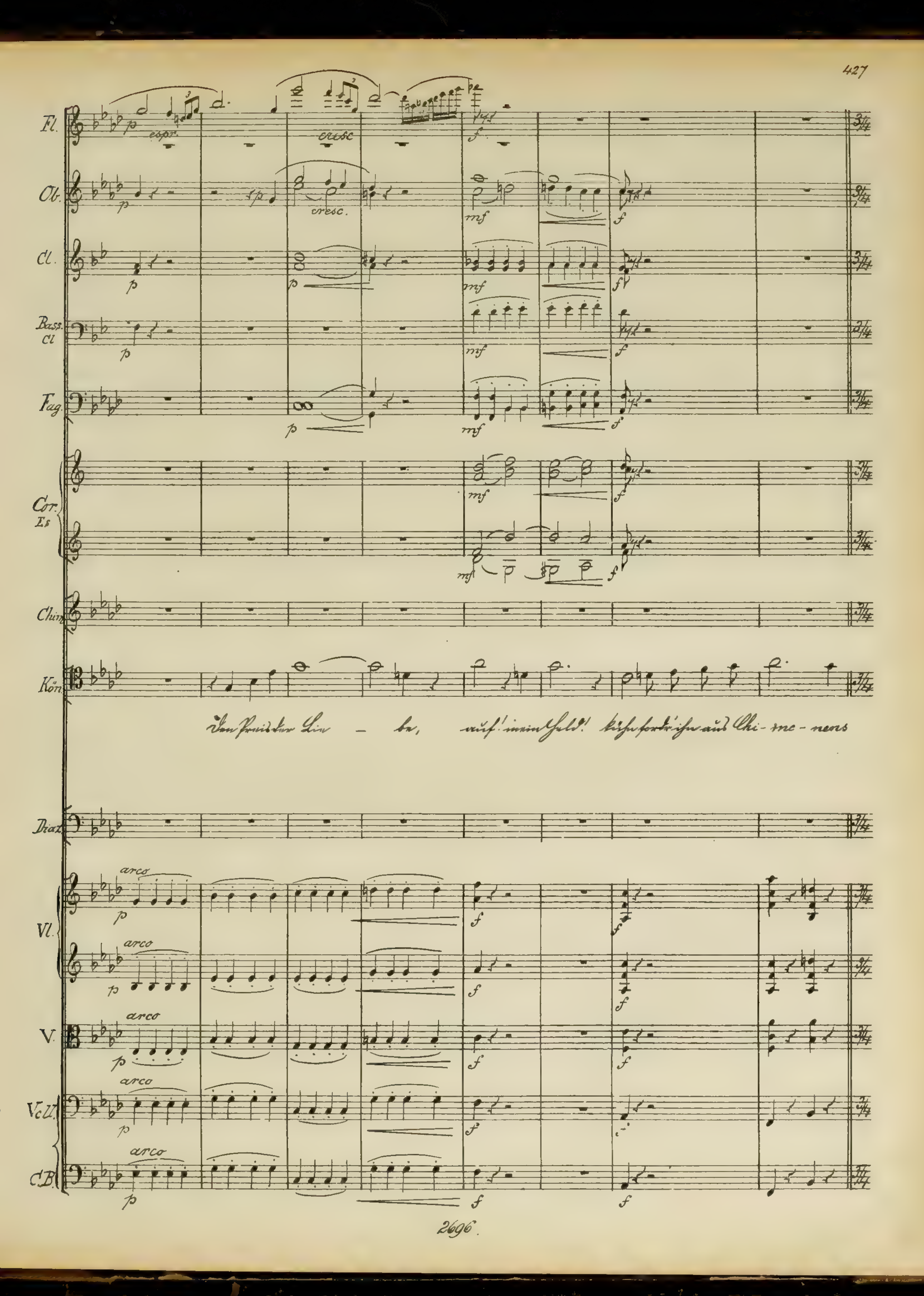

Fl.
Ob.
Cl.
Bass Cl.
Fag.
Cor.
Tbi
Kön.
San-danja, Valduern, Car-dè-na-
und Bel-fo-rad
Vl.
V.
Vcll.
C.B.

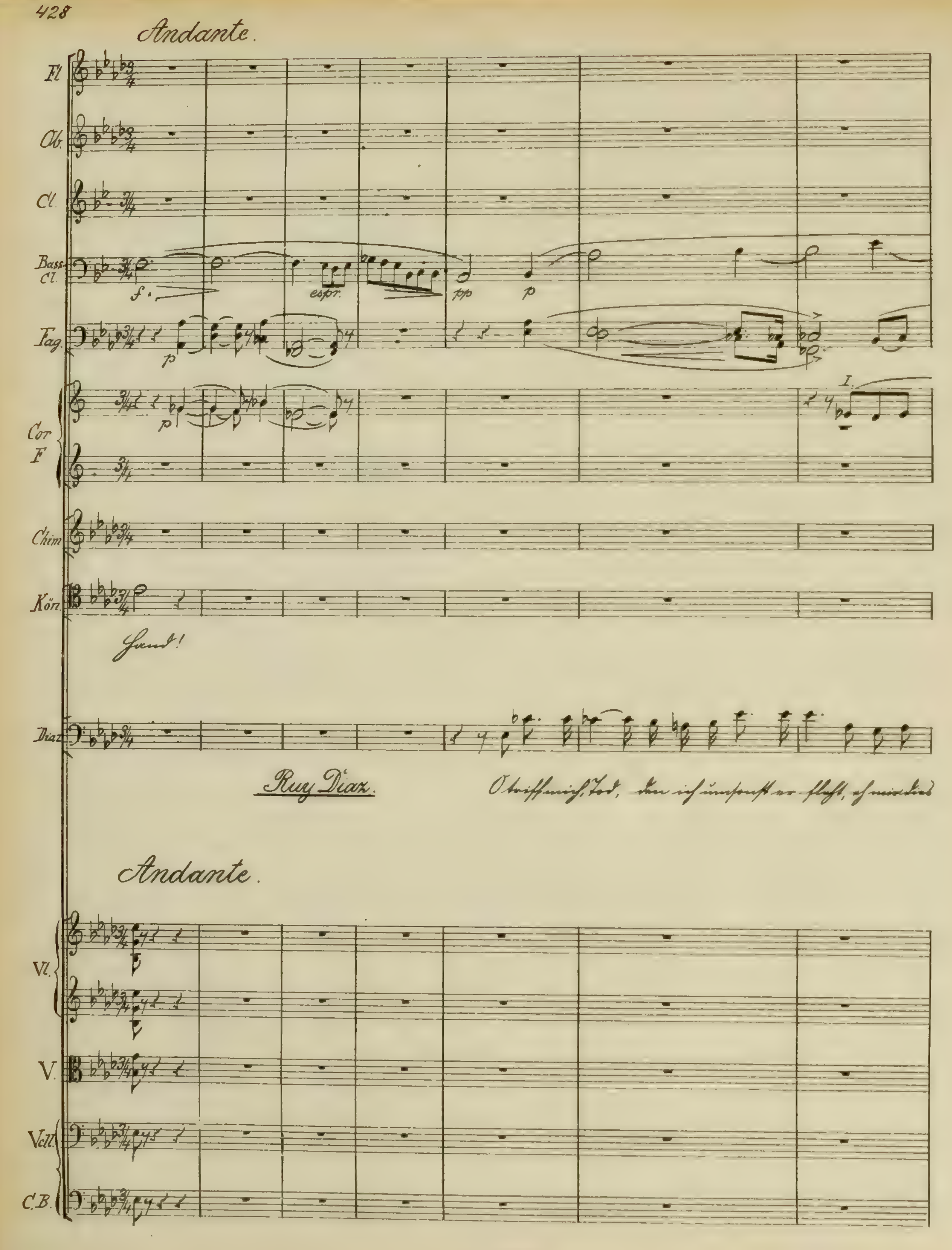
Fl.
Ob.
Cl.
Bass Cl.
Fag.
Cor. Es
Kön.
Vl.
V.
Vcll.
C.B.

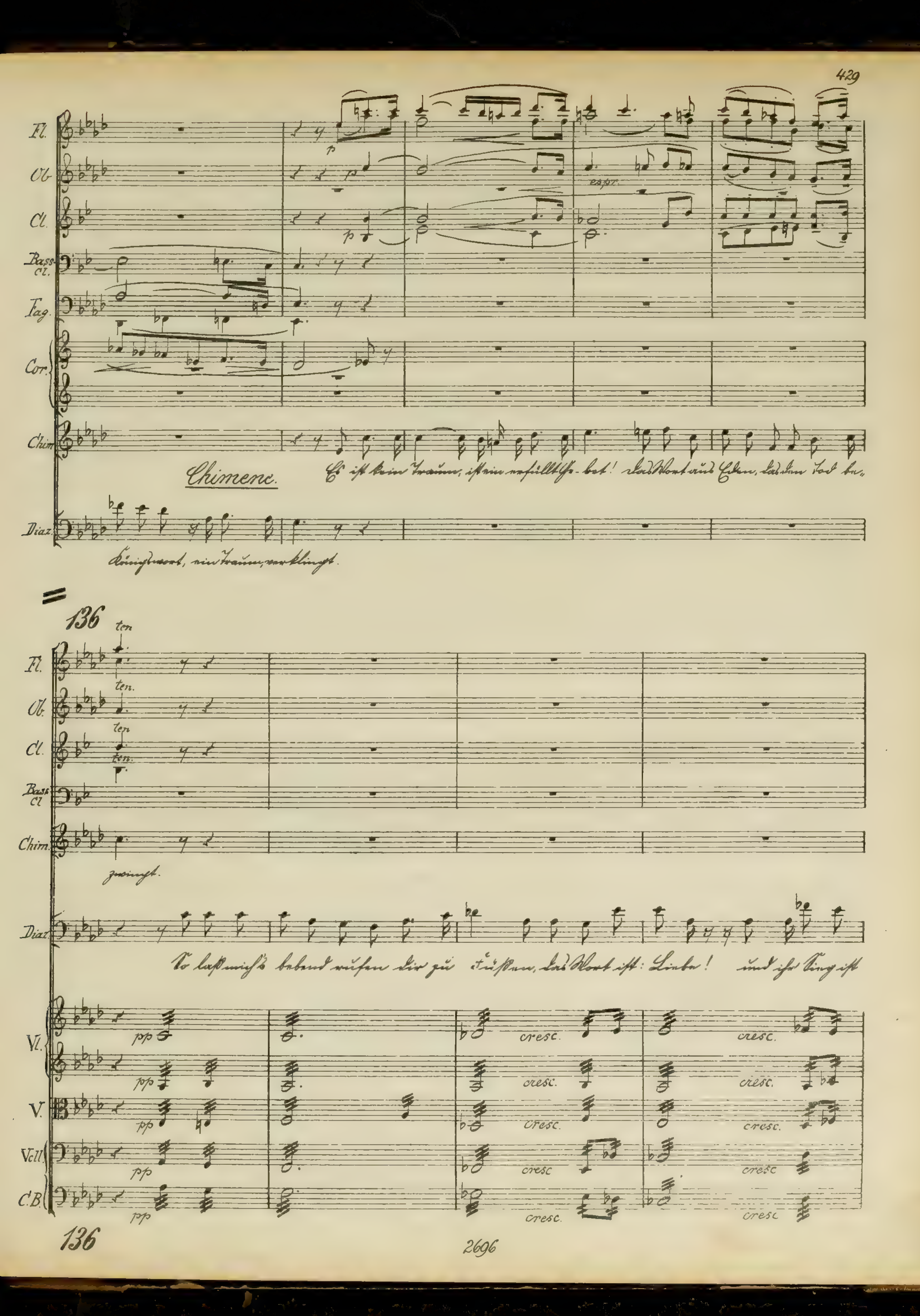
I. Solo
pp

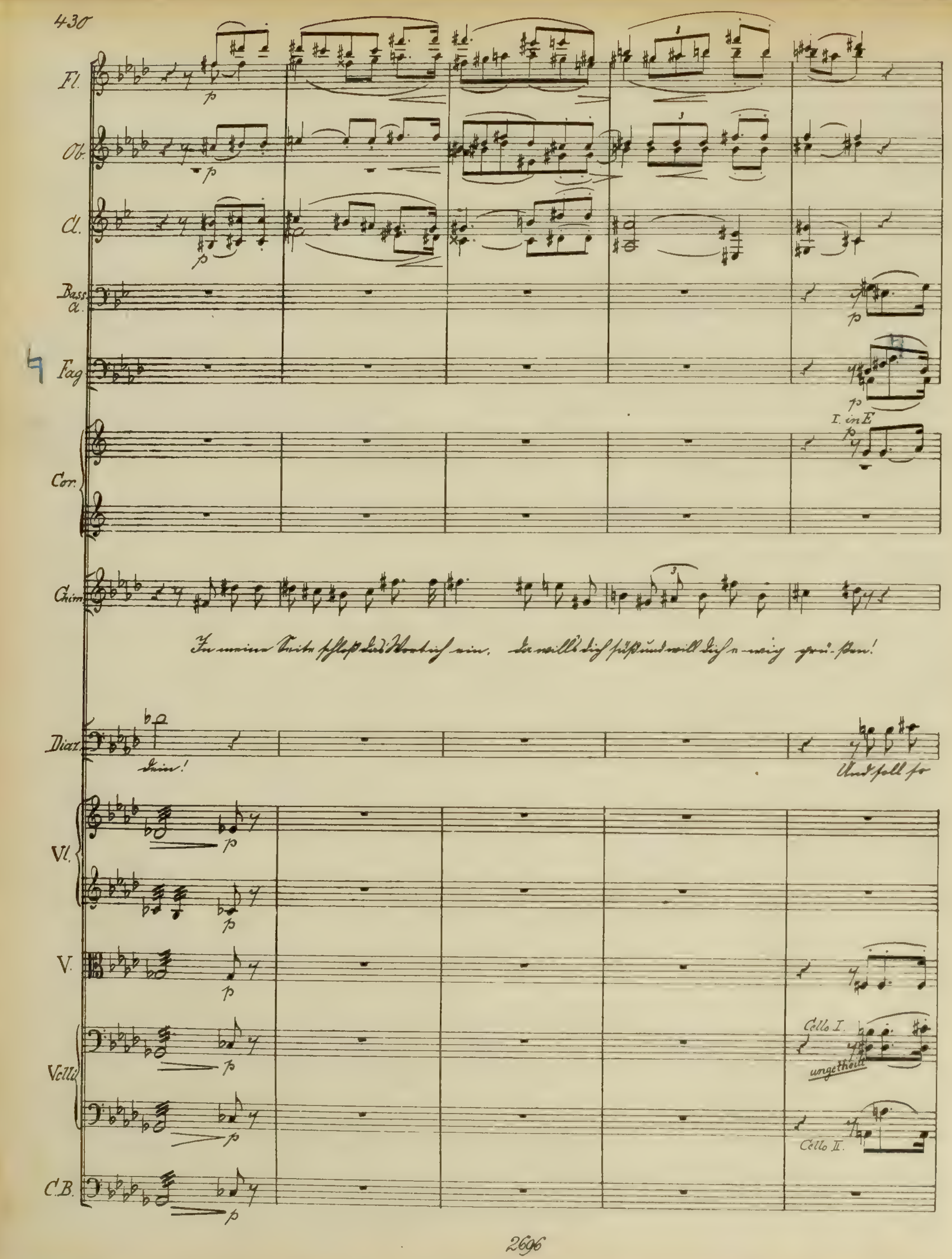
Fl.
Ob.
Cl.
Bass Cl.
Fag.
Cor. Es
Kön.

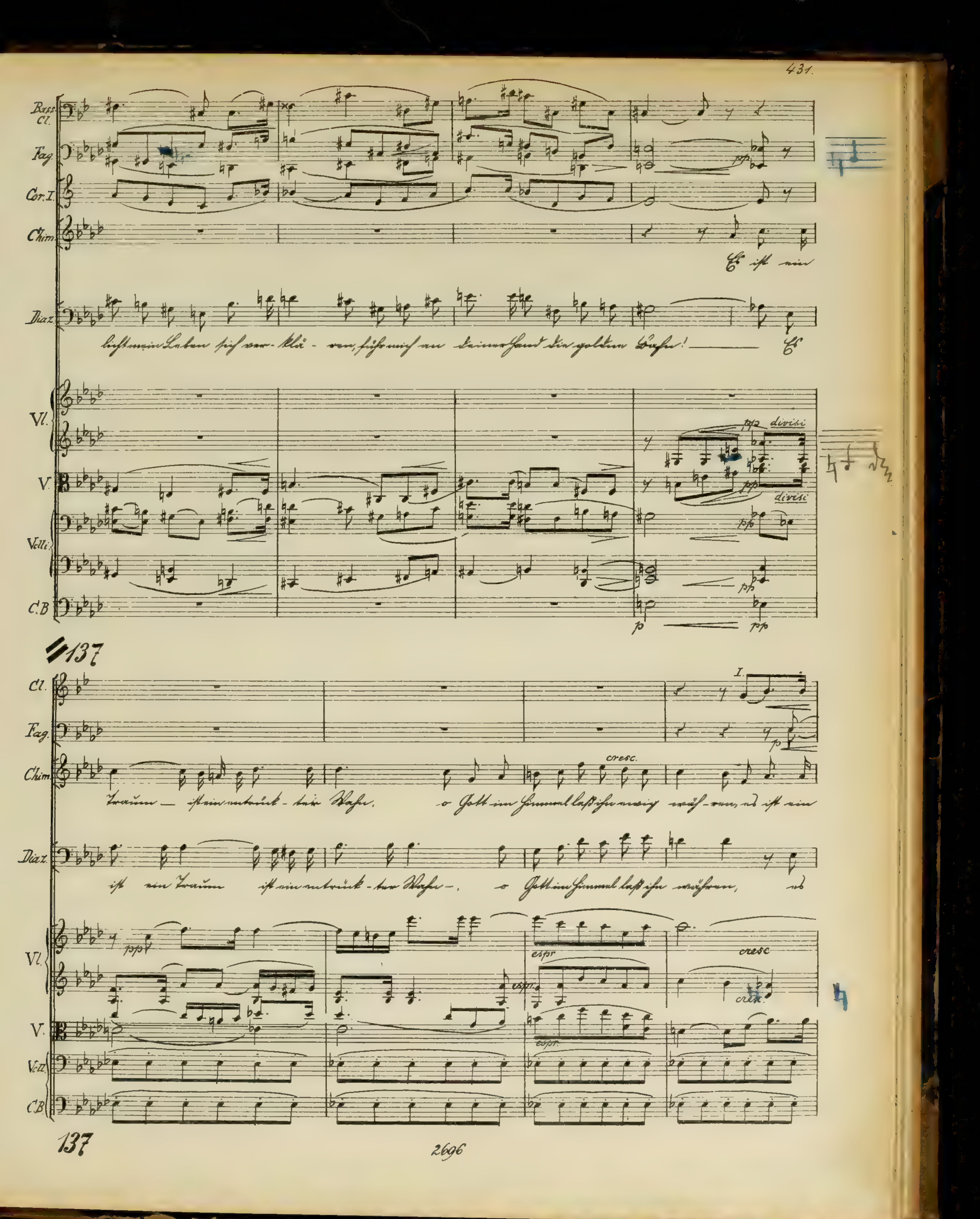
Solo
espr.

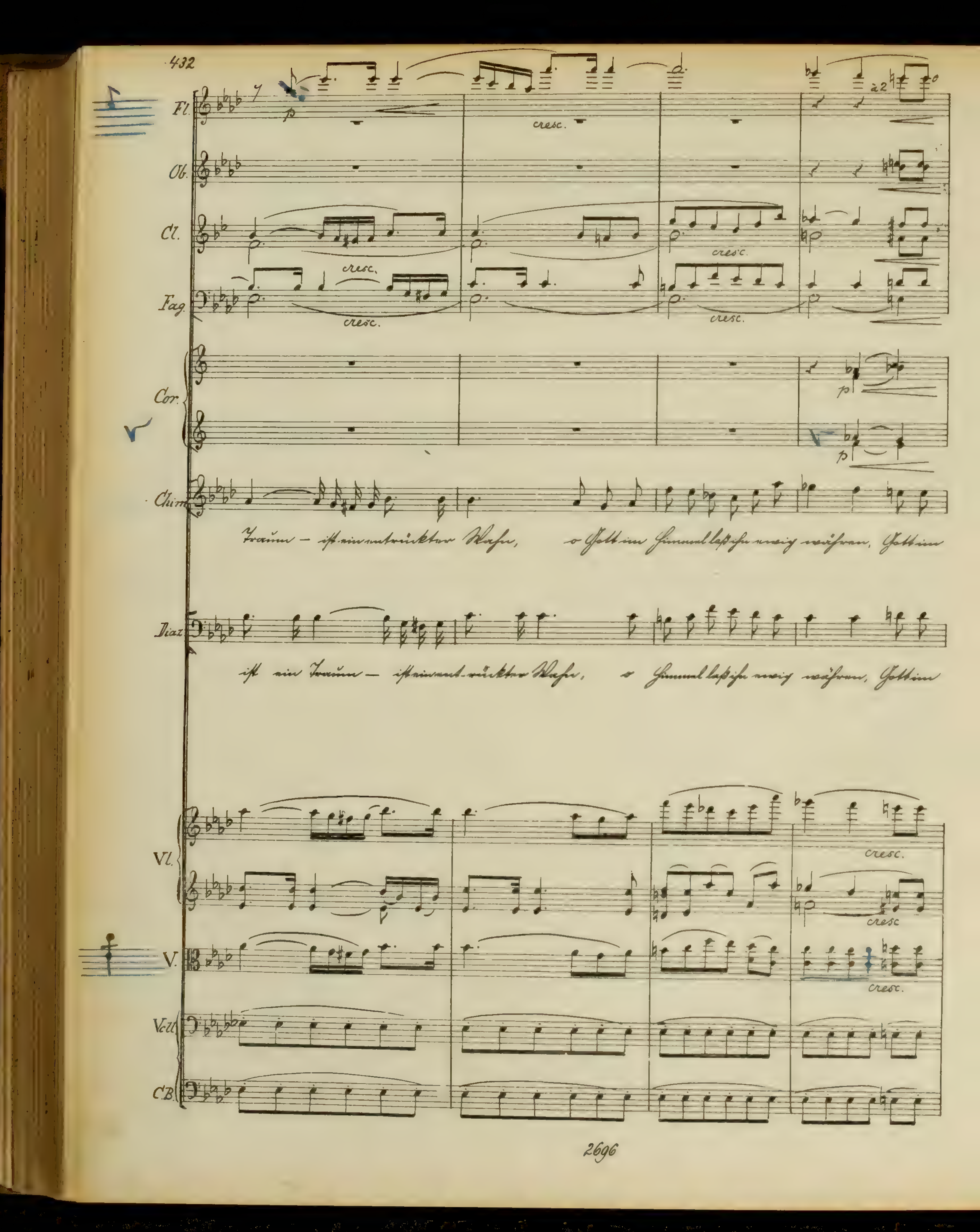

Fl.
espr.
cresc.
Ob.
Cl.
Bass. Cl
Fag.
Cor. Es
Chim.
Kön.
den Preis der Lie - be, auf! mein Held!
Chi - me - nens
Diaz.
arco
Vl.
V.
Vcll.
C.B.

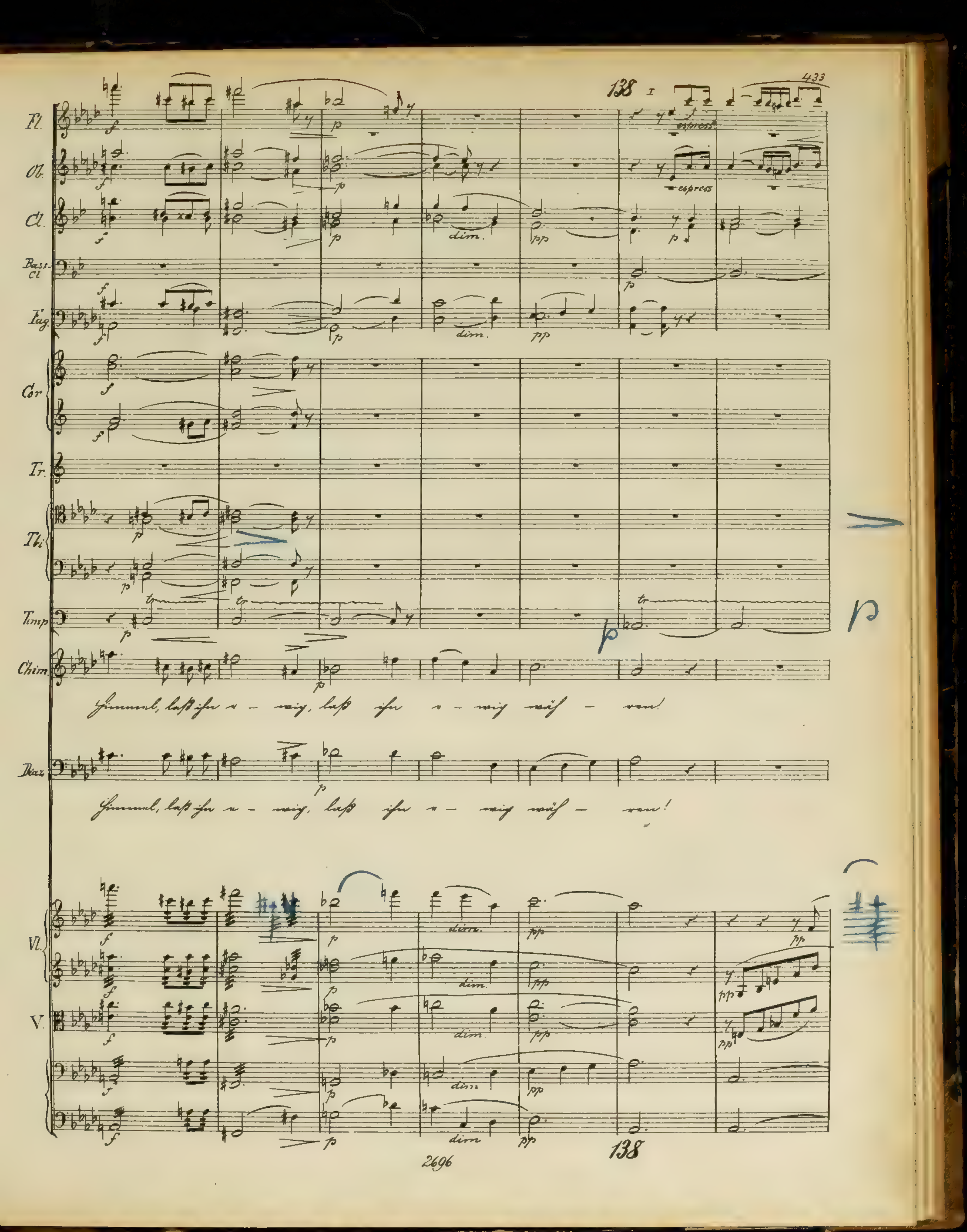

Andante.
Fl.
Ob.
Cl.
Bass-Cl.
f.
espr.
pp
p
Fag.
p
Cor F
I.
Chim
Kön.
Diaz
Ruy Diaz.
Andante.
Vl.
V.
Vcll.
C.B.

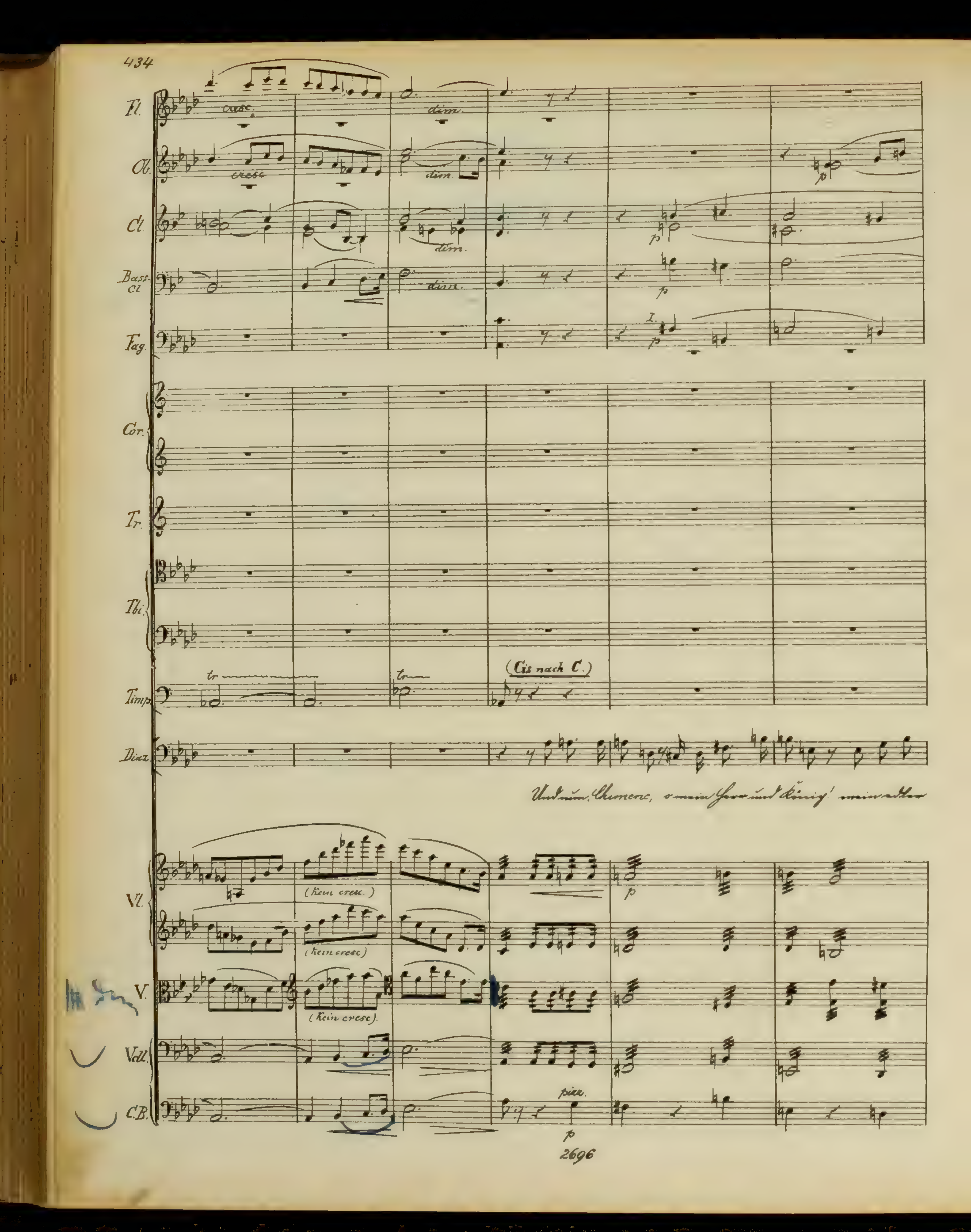

Fl.
Ob.
Cl.
Bass-Cl.
Fag.
Cor.
Chim.
Diaz.
Chimene.
espr.
136
ten.
Vl.
V.
Vcll.
C.B.
pp
cresc.
136


Fl.
Ob.
Cl.
Bass. Cl.
Fag.
I. in E
Cor.
Chim.
Diar.
Dein!
Vl.
V.
Velli
Cello I.
ungetheilt
Cello II.
C.B.

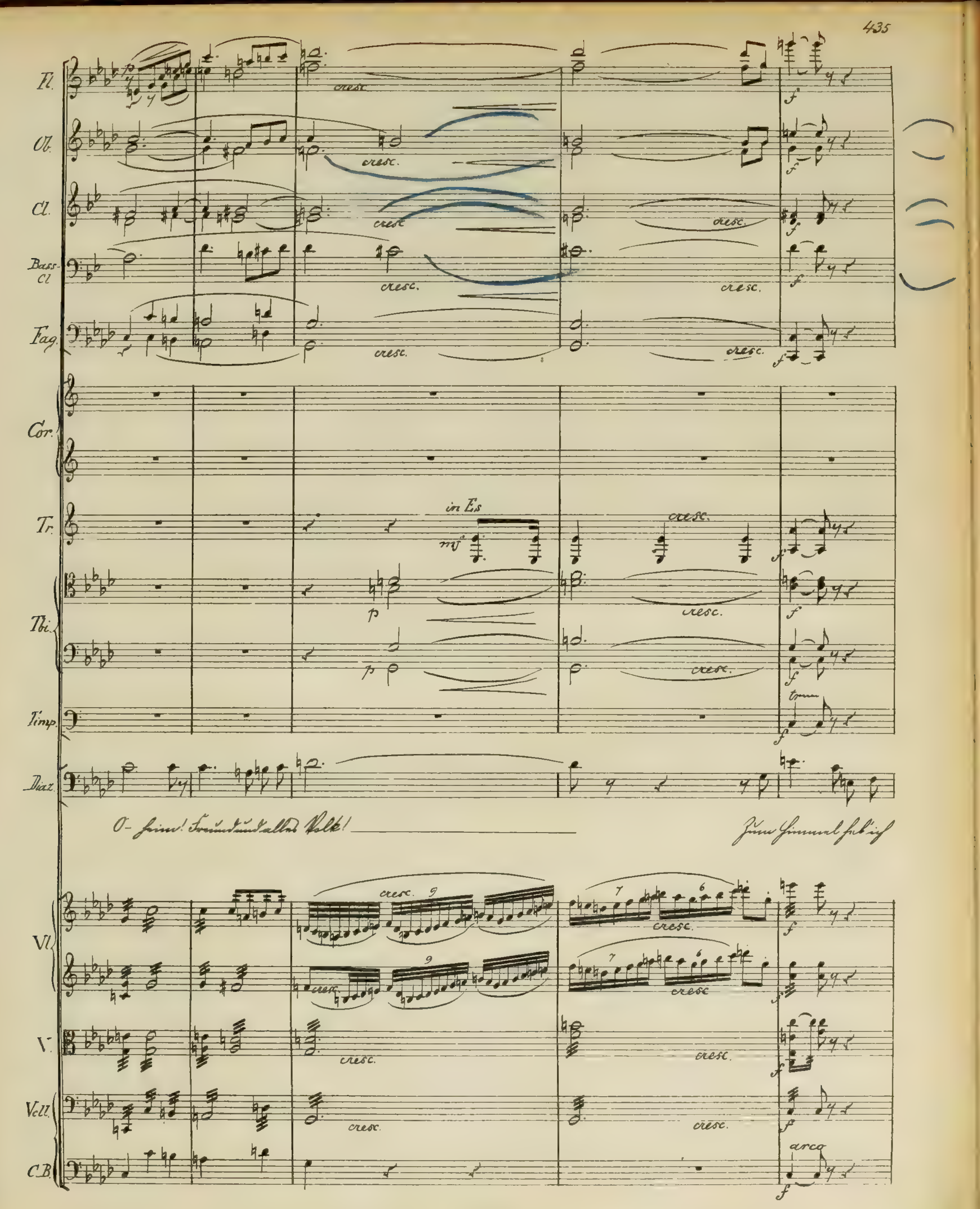

Bass Cl.
Fag.
Cor. I
Chim.
Diaz.
Vl.
V.
Velli
C.B
divisi
137
Cl.
I.
cresc.
espr.
137

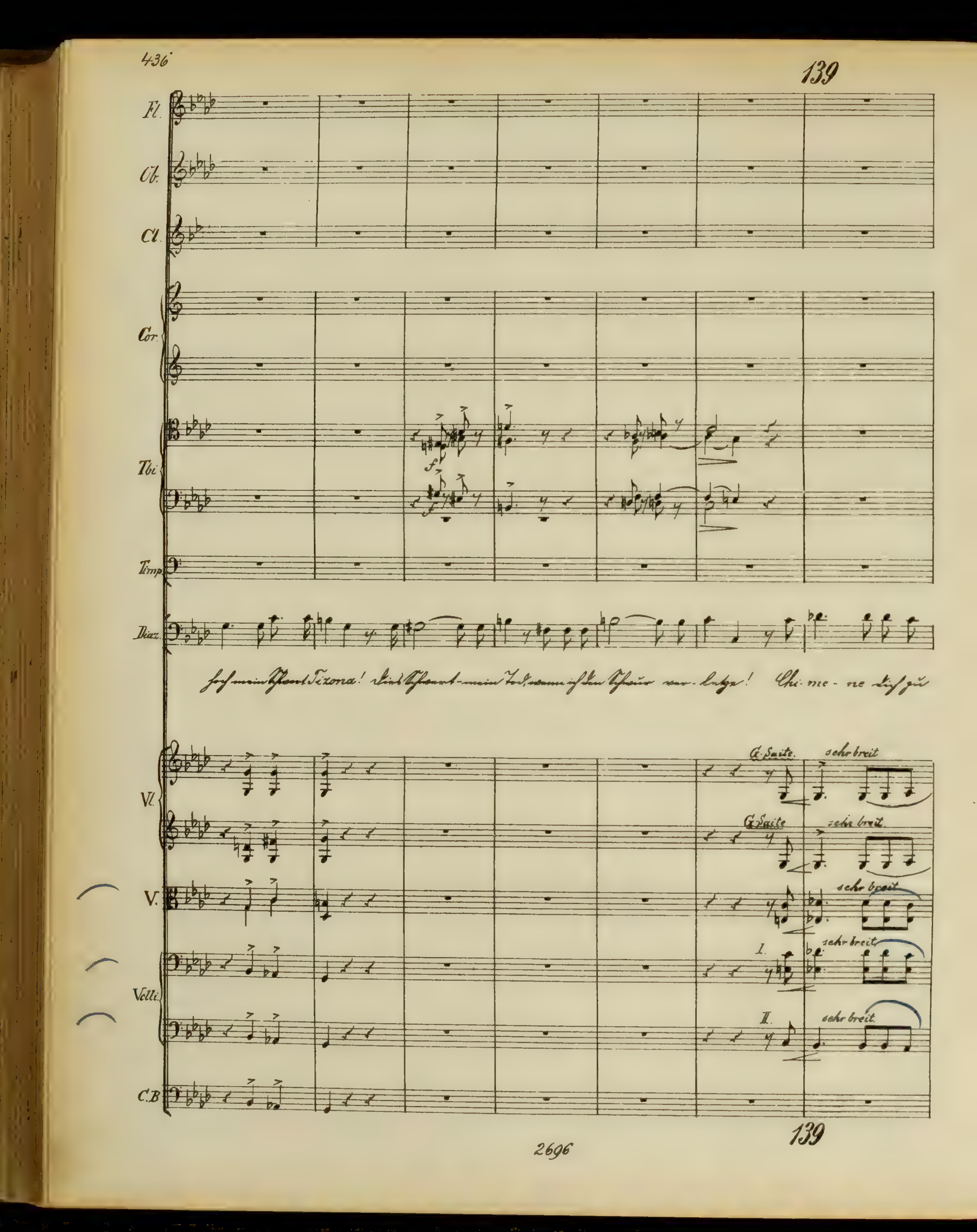

432
Fl.
Ob.
Cl.
Fag.
Cor.
Chim.
Diaz
Vl.
V.
Vcll.
C.B.
p
cresc.
à 2
2696

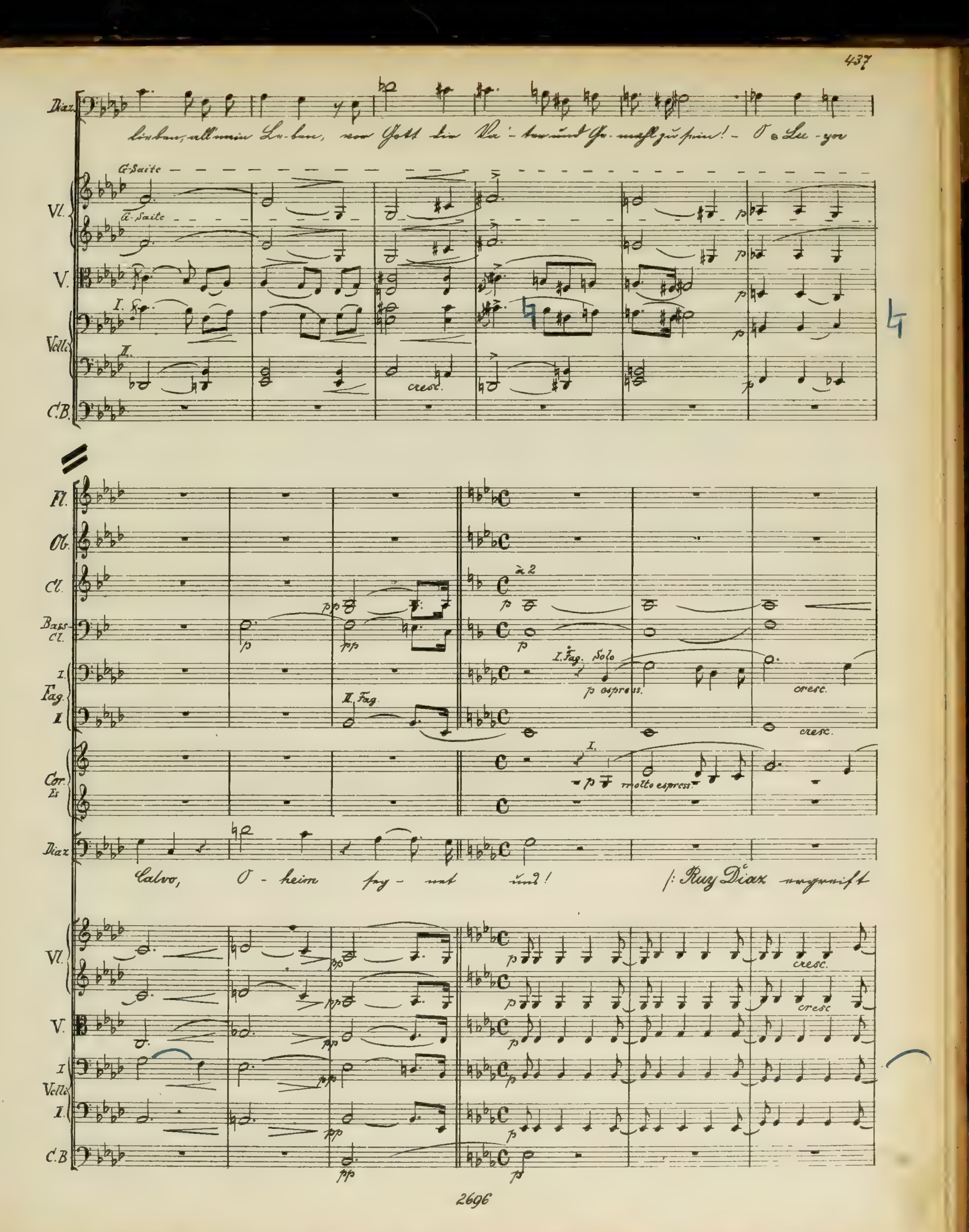

138
Fl.
Ob.
Cl.
Bass-Cl.
Fag.
Cor
Tr.
Tbi
Timp
Chim
Vl.
V.
espress
dim.
138

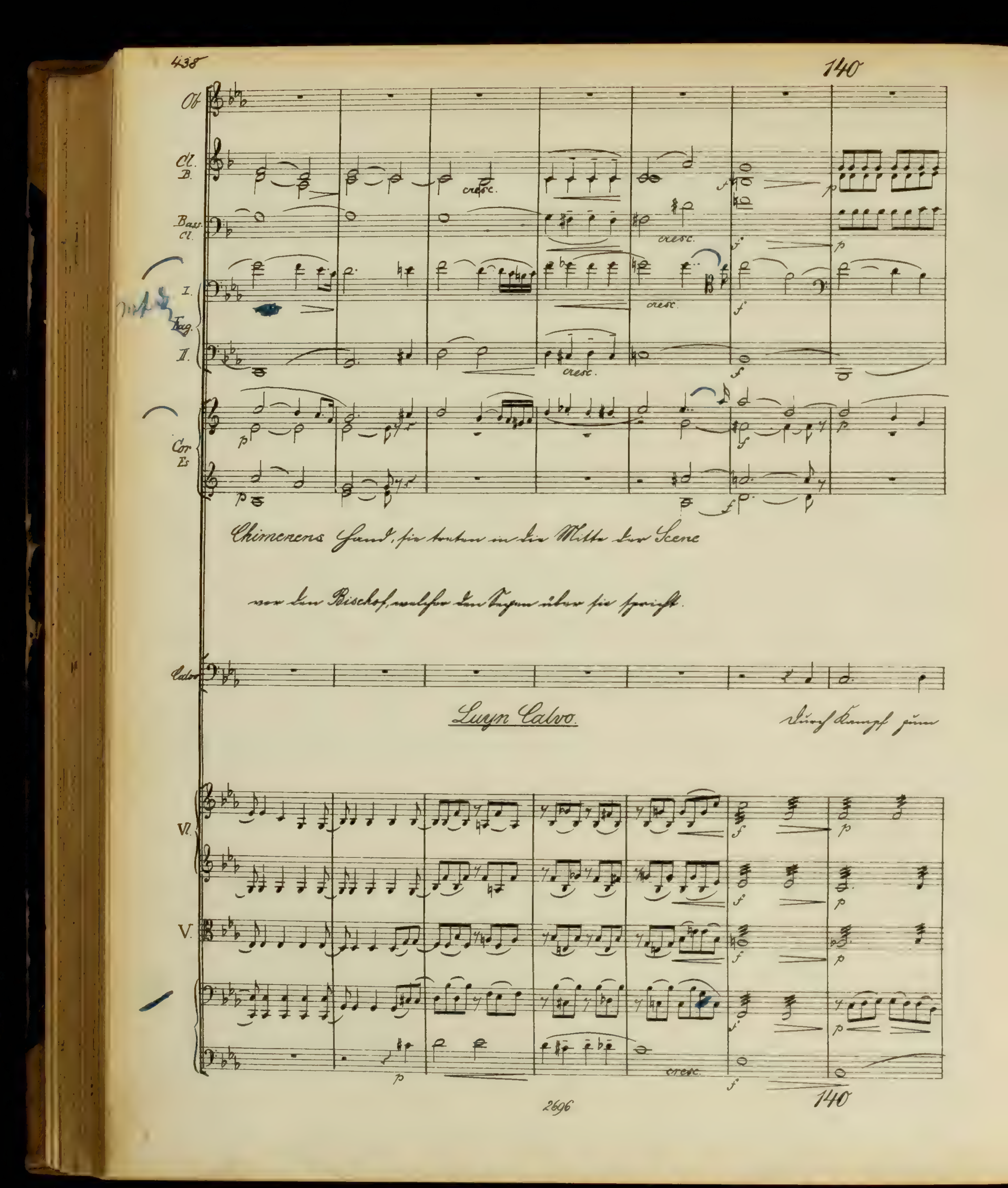


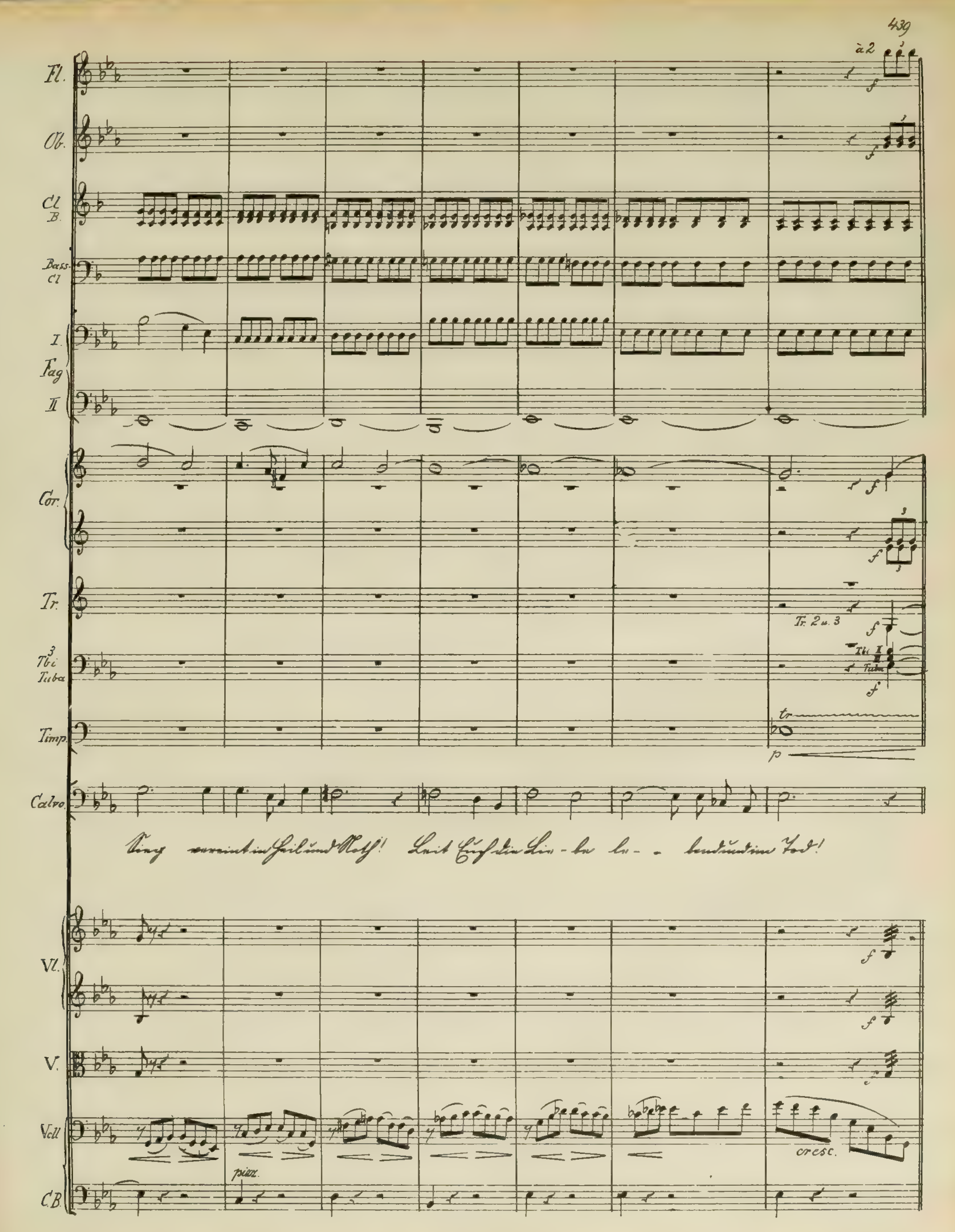
Fl.
cresc.
dim.
Ob.
cresc.
dim.
Cl.
dim.
Bass-Cl.
dim.
Fag.
I.
p
Cor.
Tr.
Tbi.
Timp.
tr
(Cis nach C.)
Diaz.
Vl.
(Kein cresc.)
(Kein cresc.)
V.
(Kein cresc.)
Vcll.
C.B.
pizz.
p
2696


Fl.
Ob.
Cl.
Bass-Cl
Fag.
Cor.
Tr.
in Es
Tbi.
Timp.
Diaz.
Vl.
V.
Vcll.
C.B.
arco

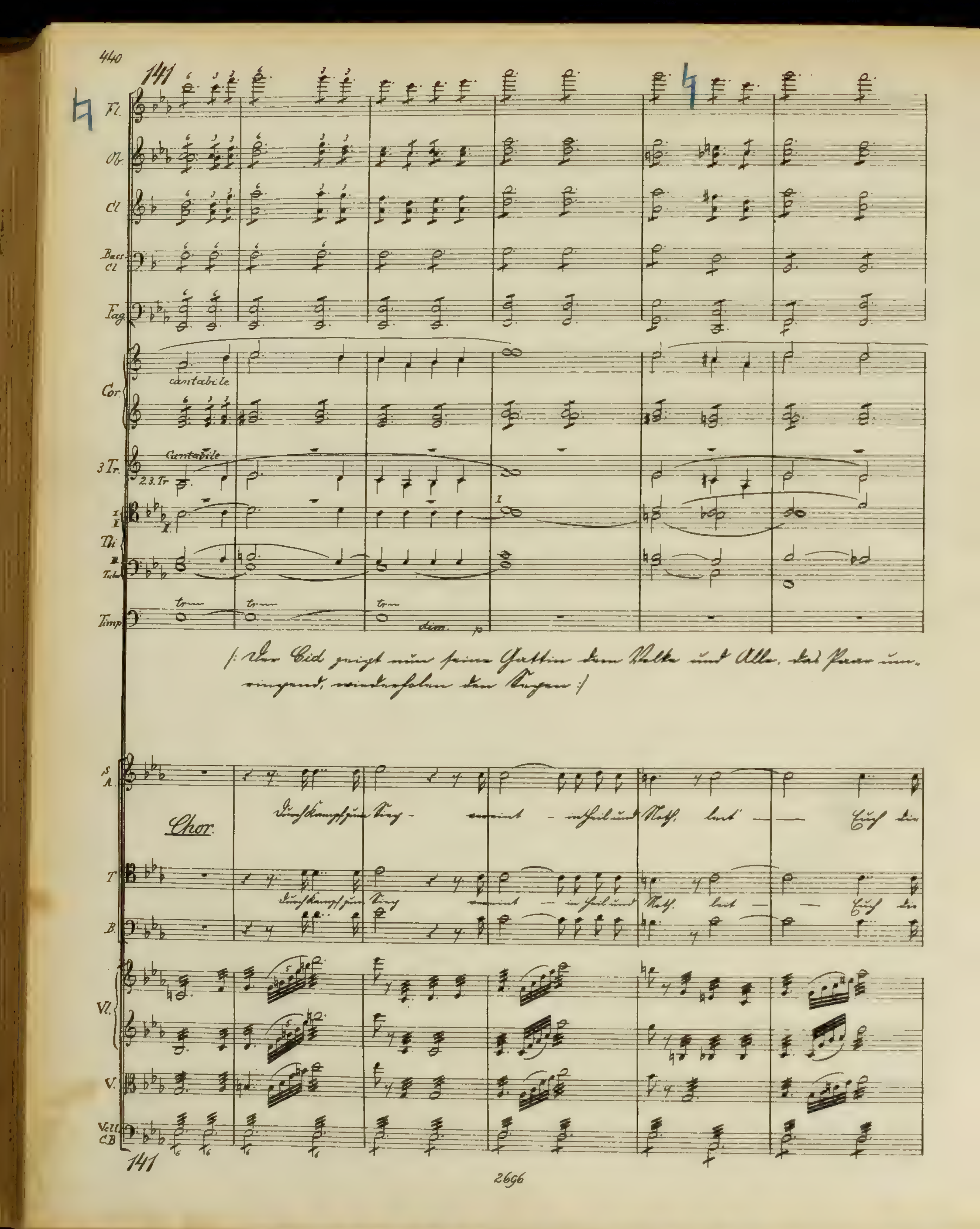

Fl.
Ob.
Cl.
Cor.
Tbi.
Timp.
Diaz.
G-Saite.
sehr breit
G-Saite
sehr breit.
Vl.
sehr breit
V.
I.
sehr breit.
Vclli.
II.
sehr breit.
C.B


Diaz
G-Saite
A-Saite
Vl.
V.
Vcelli
C.B.
cresc.
Fl.
Ob.
Cl.
Bass-Cl.
Fag.
I. Fag. Solo
p espress.
II. Fag.
Cor. Es
molto espress.
Ruy Diaz

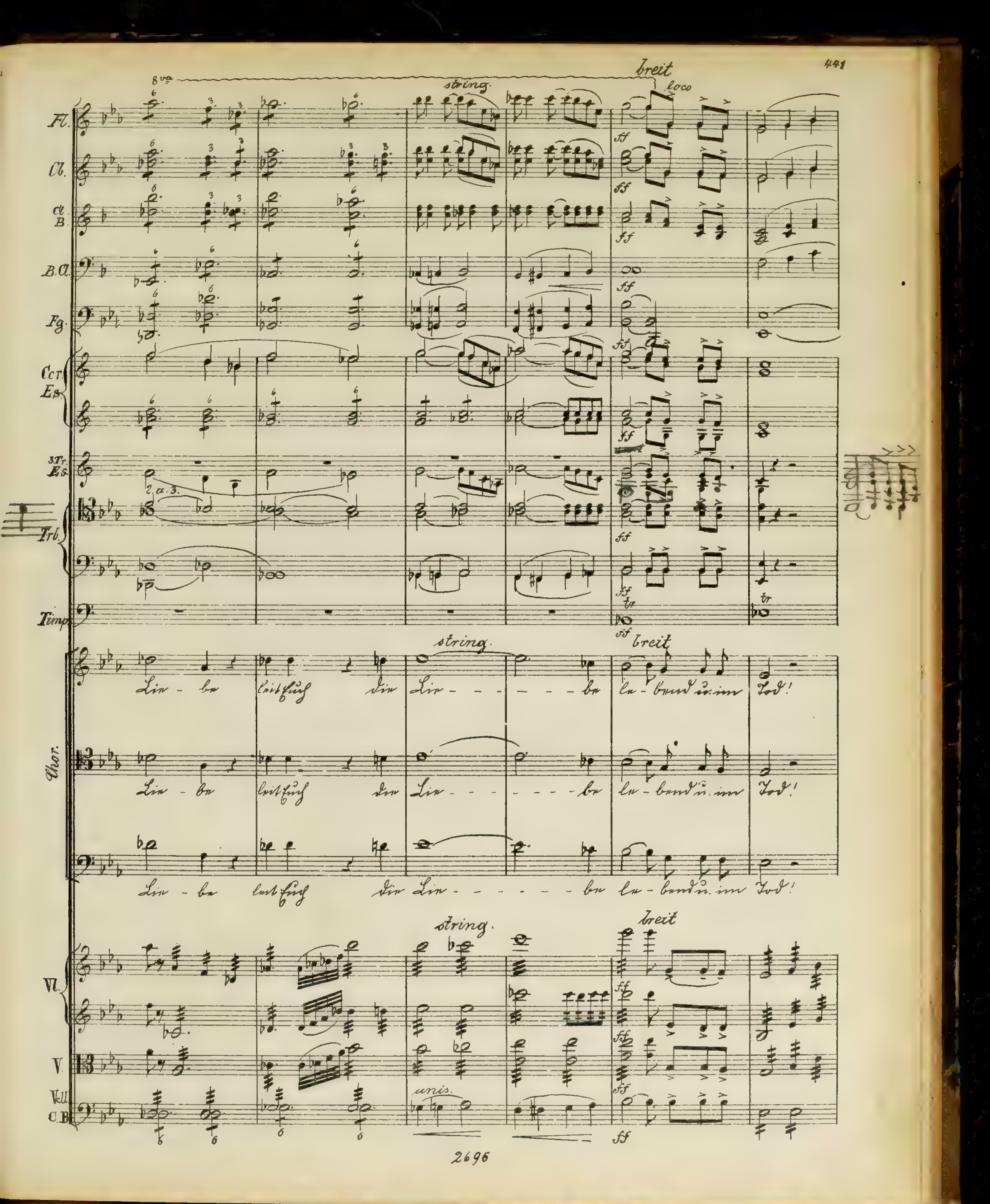

438
140
Ob
Cl. B.
Bass Cl.
I.
Fag.
II.
Cor Es
Chimenens Hand, sie treten in die Mitte der Scene
vor den Bischof, welcher den Segen über sie spricht.
Calvo
durch Kampf zum
Vl.
V.
2696
140



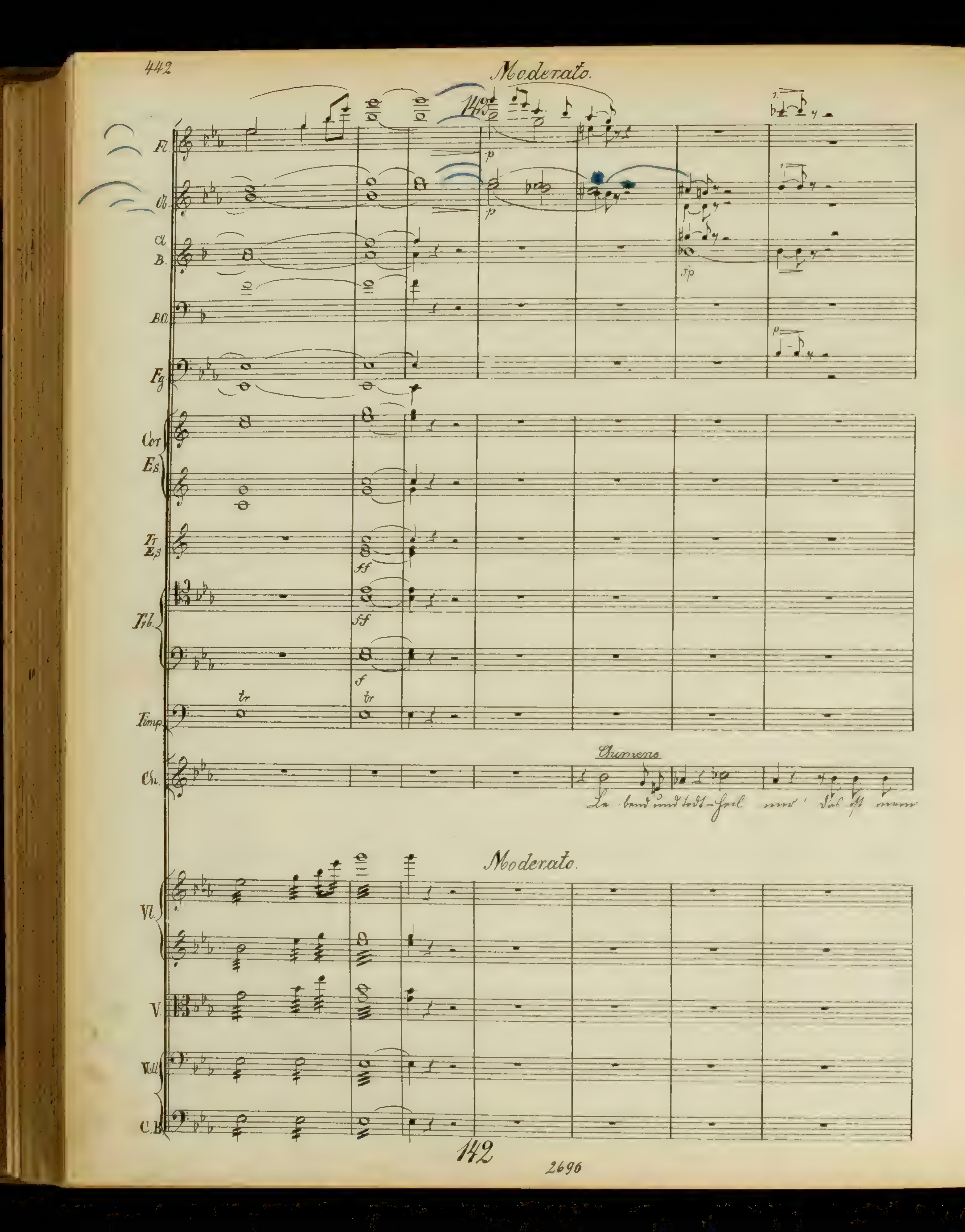
Fl.
Ob.
Cl. B.
Bass-Cl.
I. Fag. II
Cor.
Tr.
3 Tbi Tuba
Timp.
Calvo.
Vl.
V.
Vcll.
C.B.
à 2
Tr. 2 u. 3
cresc.

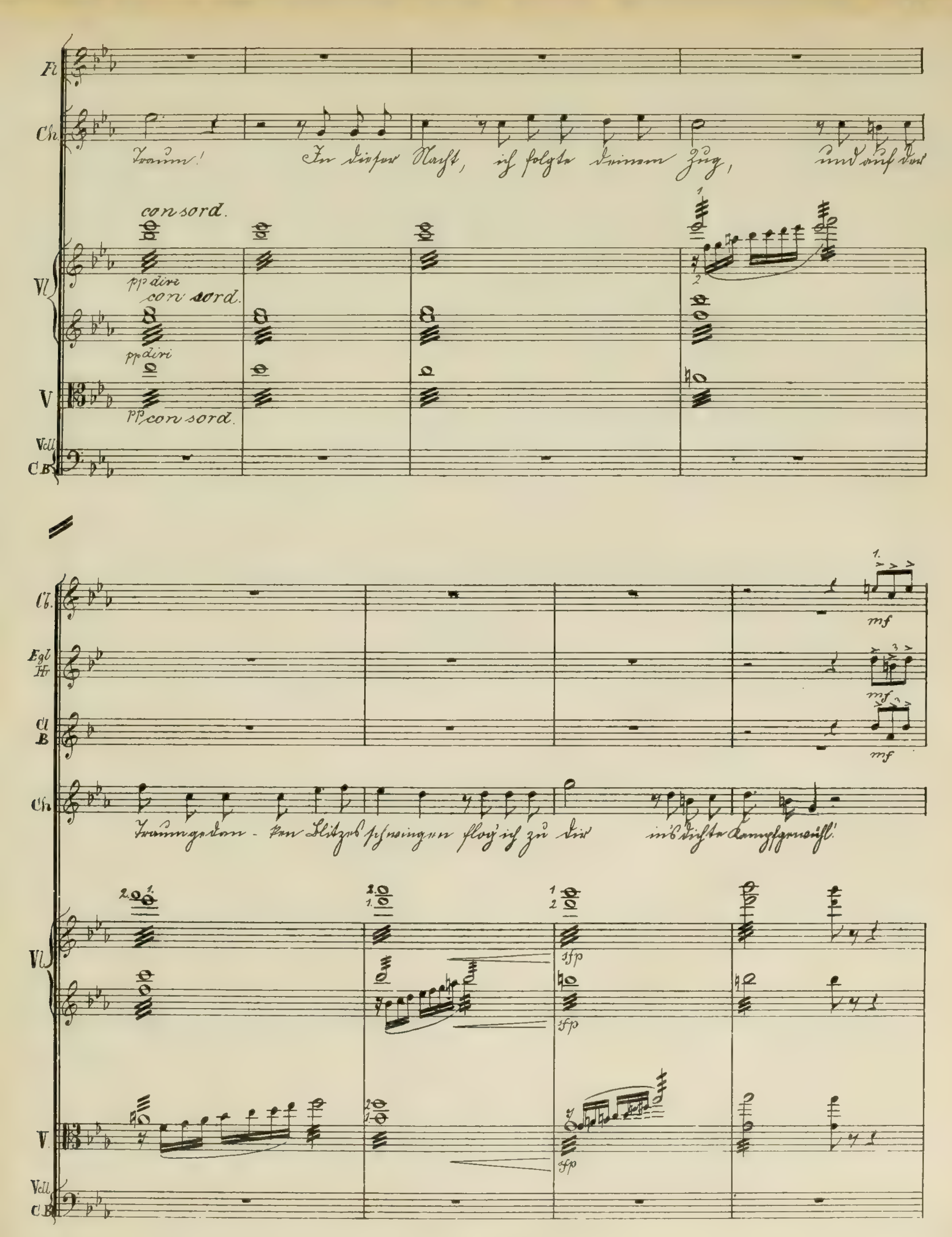


141
Fl.
Ob.
Cl
Bass Cl
Fag.
Cor.
cantabile
3 Tr.
Cantabile
2.3. Tr
Tuba
Timp
dim.
Chor
S A
T
B.
Vl.
V.
Vcll CB
141

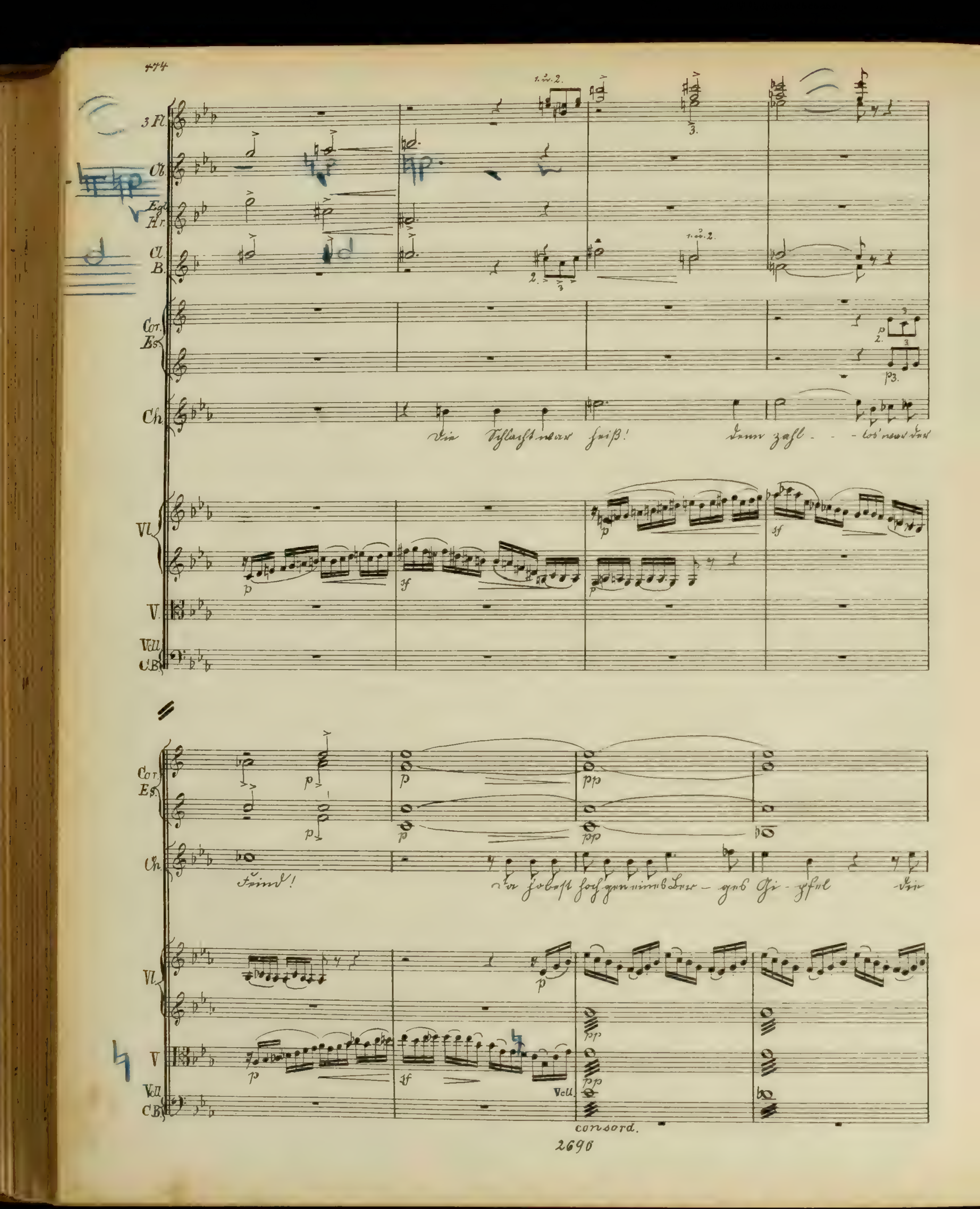


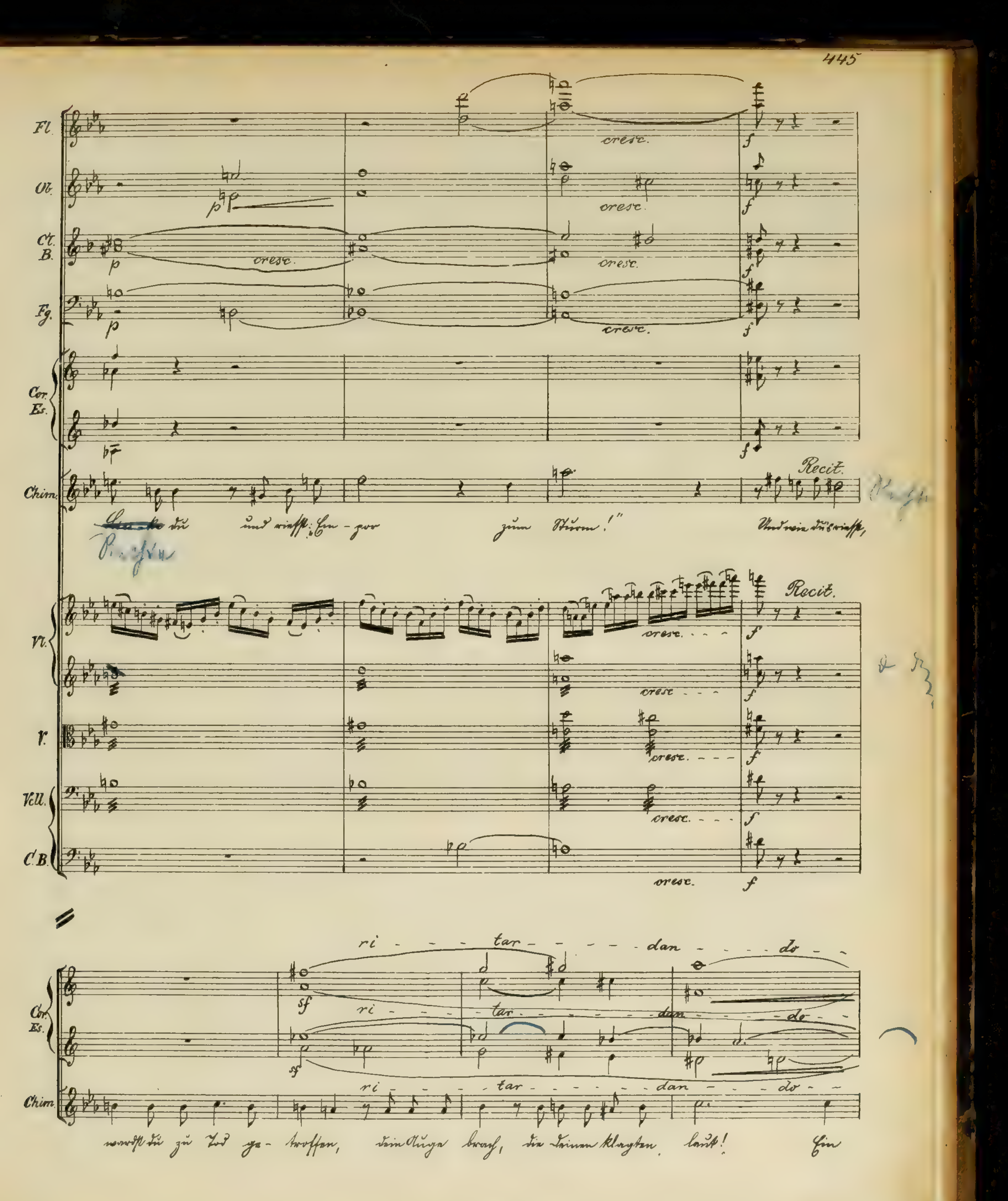
8va
string.
breit
loco
Fl.
Ob.
Cl. B.
B.Cl.
Fg.
Cor. Es
3 Tr. Es.
a. 3.
Trb.
Timp.
Chor.
Tod!
Vl.
V.
Vcll. C.B.
unis.
ff


442
Moderato.
Fl.
Ob.
Cl.
B.
Fg.
Cor
Es.
Tr
Es
Trb.
Timp.
Ch.
Moderato.
Vl.
V.
Vcll
C.B.
142
2696



Fl
Ch
Traum! In dieser Nacht, ich folgte deinem Zug, und auf den
con sord.
pp divi
con sord.
pp divi
Vl
V
pp con sord.
Vcll
CB
Cl.
Egl Hr
Cl B
mf
mf
mf
Ch
traumgebor - nen Blitzes Schwingen flog ich zu dir ins dichte Kampfgewühl.
Vl
sfp
sfp
V
sfp
Vcll
CB


3 Fl.
Ob.
Egl. Hr.
Cl. B.
Cor. Es.
Ch.
Die Schlacht war heiß!
Feind!
Vl.
V.
Vcll.
C.B.
con sord.



Fl.
Ob.
Cl. B.
Fg.
Cor. Es.
Chim.
Vl.
V.
Vcll.
C.B.
cresc.
Recit.
ri - tar - dan - do

143

Fl. Ob. Cl. B. Fg. Cor. Es. Chim. Vl. V. Vcll. C.B.

espr. sfp cresc sfp cresc sf

Ich durchdrang in tie-fem Traume mich, wie nim - - mer wachend; gellend rief es:

p p p p

143

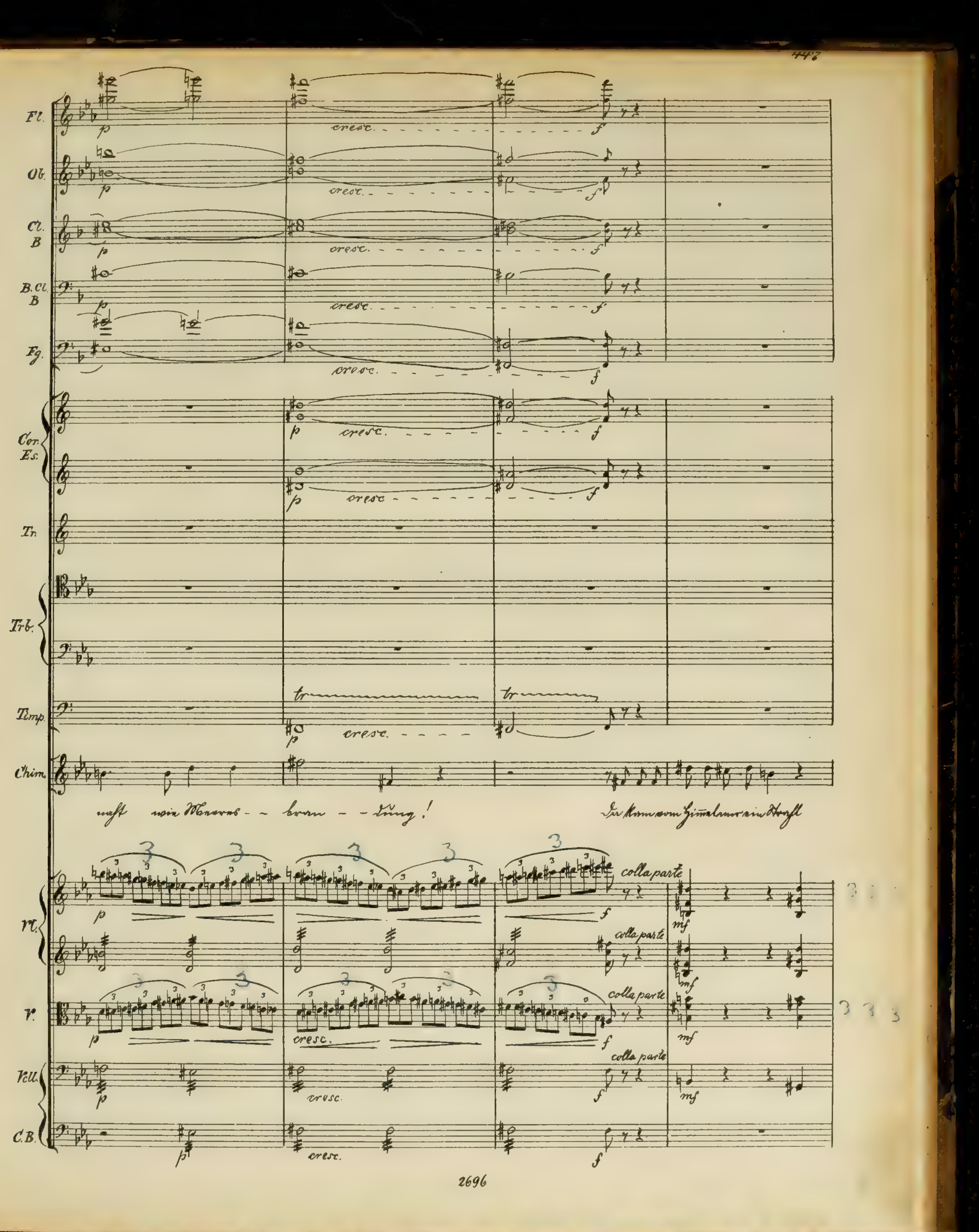
a tempo

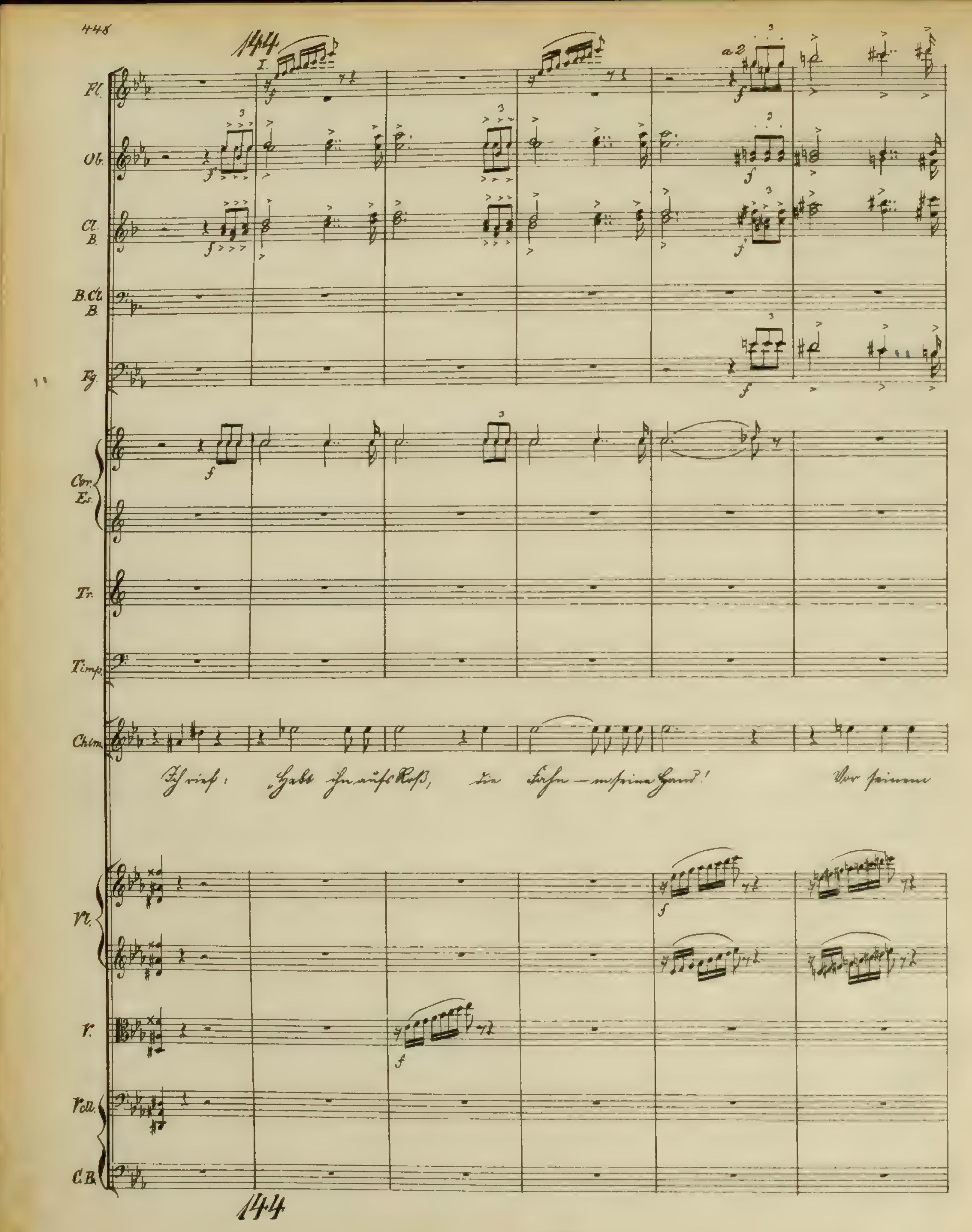
8va sf sf sf sf sf sf loco p

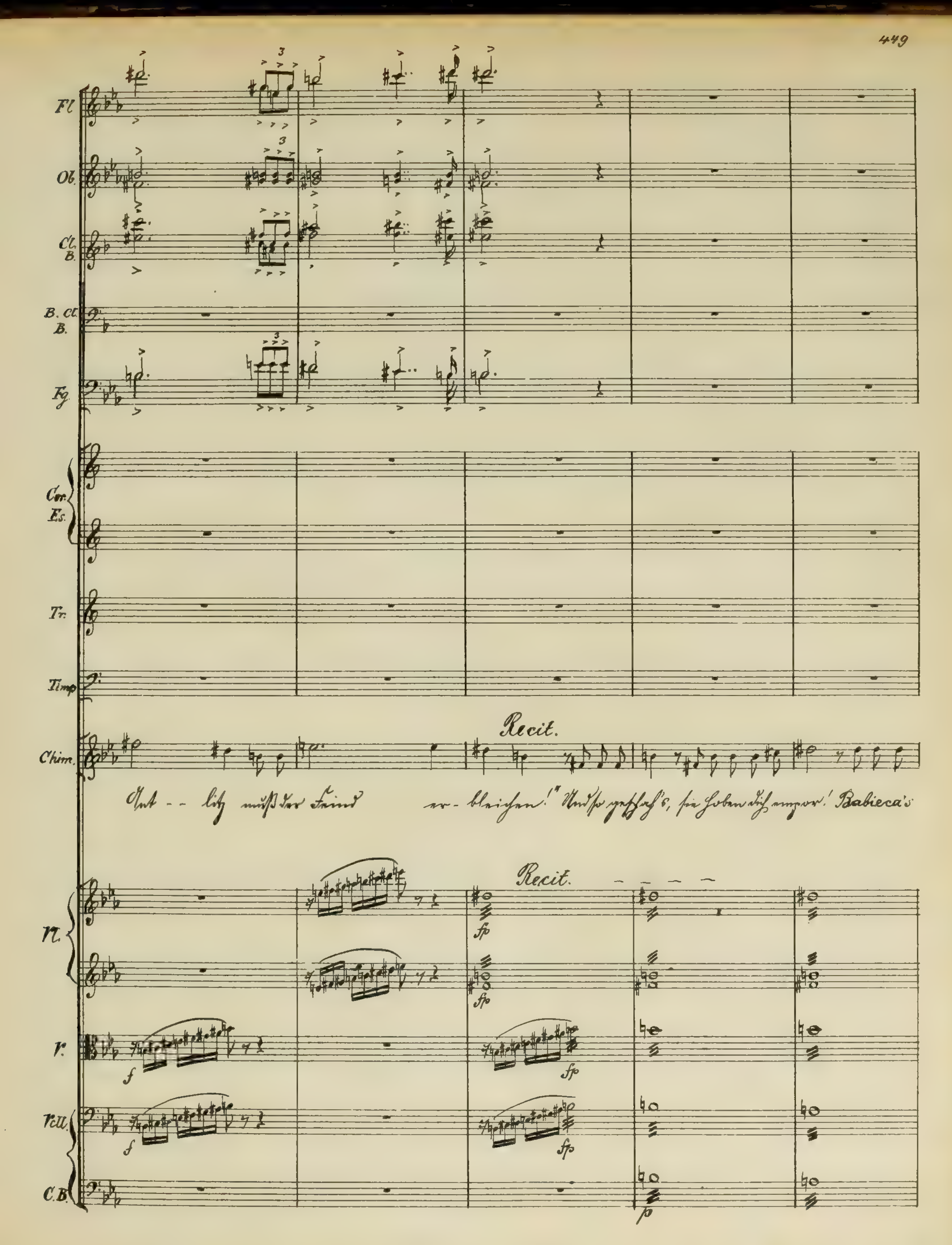
„Todt!" Todt in Feindes Reihen, und

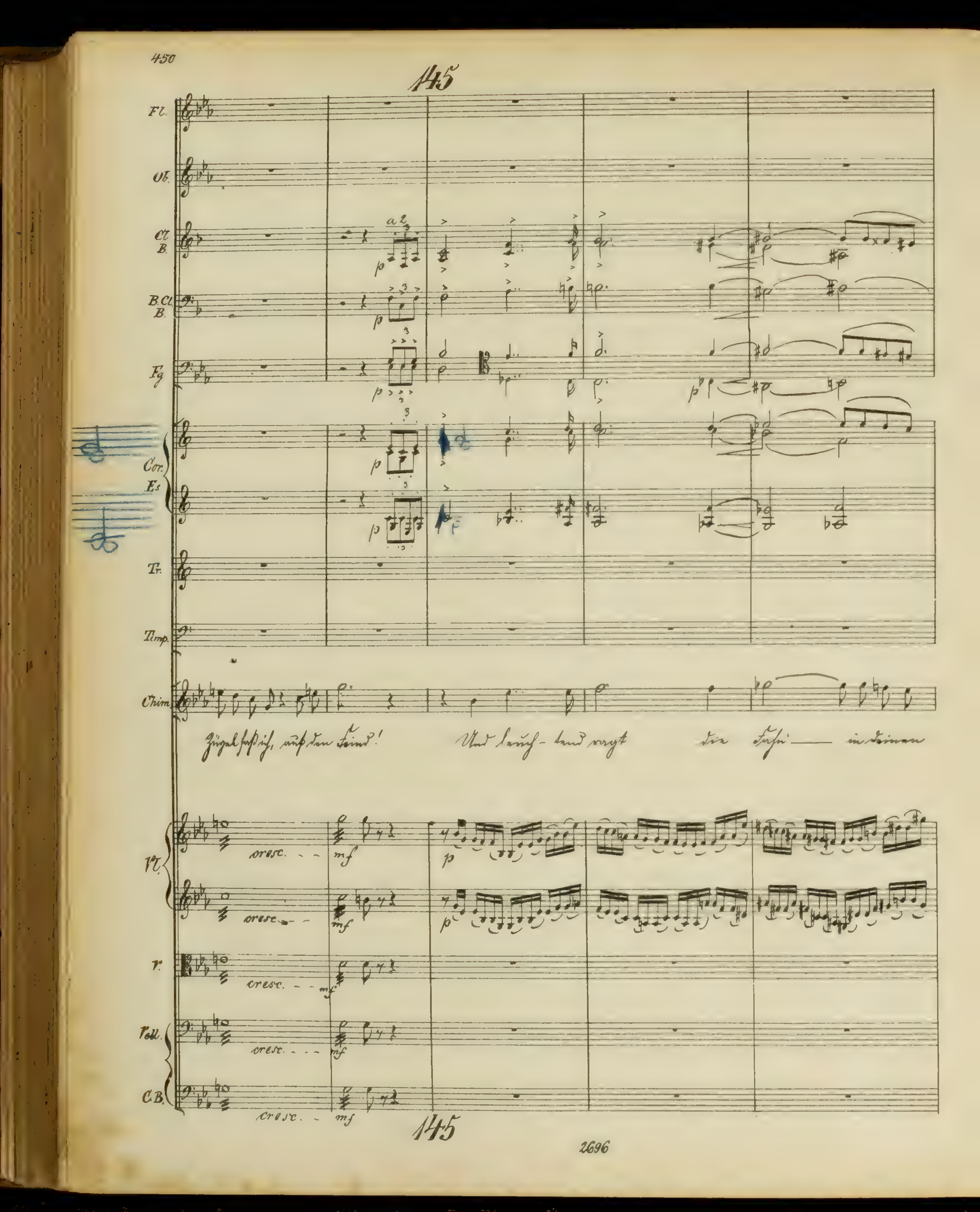
3 3 3

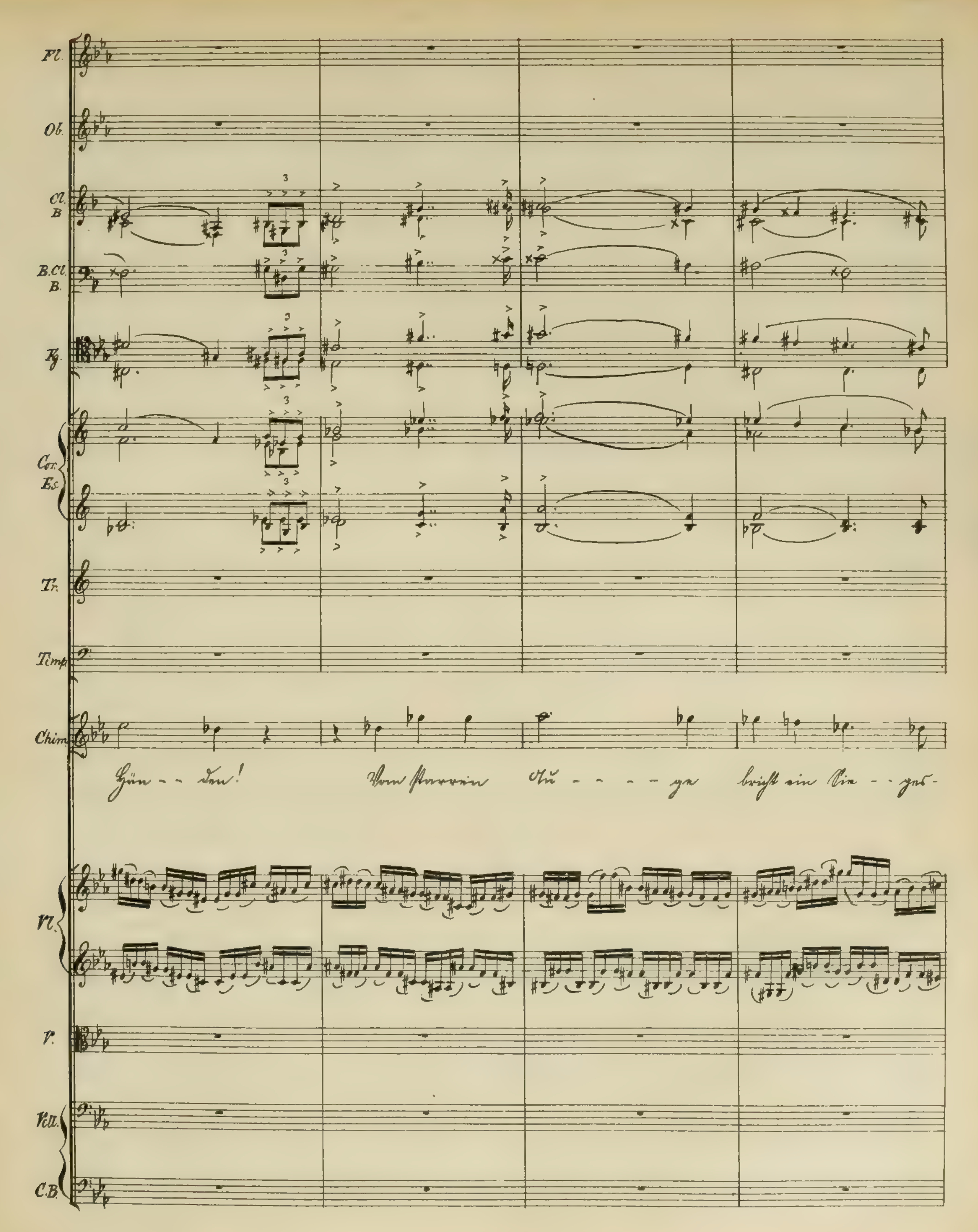
a tempo


Fl.
Ob.
Cl. B
B.Cl. B
Fg.
Cor. Es.
Tr.
Trb.
Timp.
Chim.
cresc.
colla parte
Vll.
C.B.

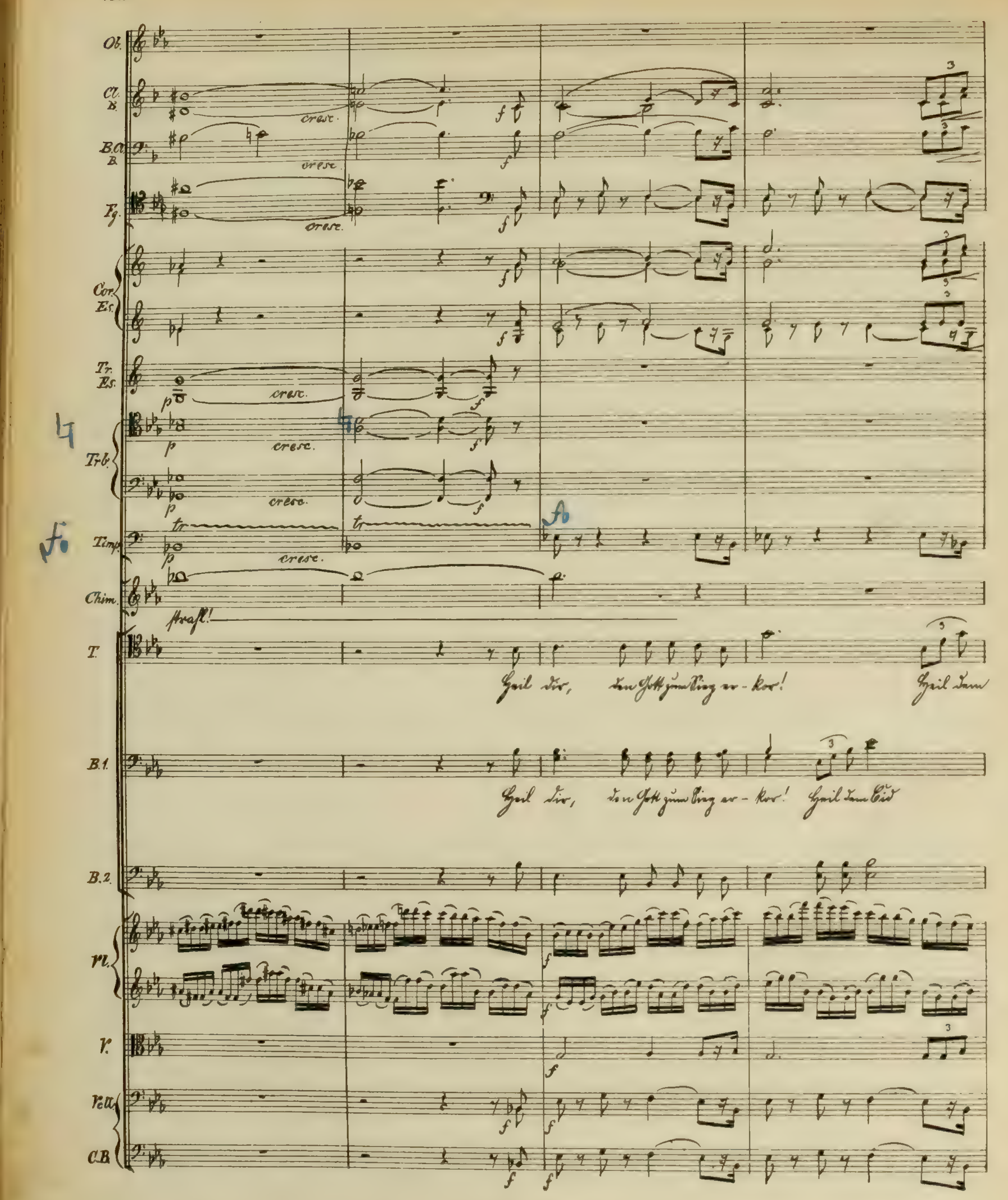

448
144
I.
a 2
Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
Tr.
Timp.
Chm.
Vl.
V.
Vcll.
C.B.
144


Fl.
Ob.
Cl. B.
B. Cl. B.
Fg.
Cor. Es.
Tr.
Timp.
Recit.
Chim.
Babieca's
Recit.
Vl.
V.
Vcll.
C.B.


145
Fl.
Ob.
Cl. B.
a 2
B.Cl. B.
Fg.
Cor. Es
Tr.
Timp.
Chim.
Vl.
cresc.
mf
Br.
Vcll.
C.B.
145



Fl.
Ob.
Cl. B
B.Cl. B.
Fg.
Cor. Es.
Tr.
Timp.
Chim.
Vl.
V.
Vcll.
C.B.


Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
Tr. Es.
Trb.
Timp.
Chim.
T.
B.1.
B.2.
Vl.
V.
Vcll.
C.B.
cresc.
Heil dir, den Gott zum Sieg er-kor! Heil dem
Heil dir, den Gott zum Sieg er-kor! Heil dem



146

Ob.
Cl. B.
B. Cl. B.
Fg.
Cor. Es.
Timp.
Chim.

T.
Cid, Campe-a-dor, Campeador, Campea-dor!

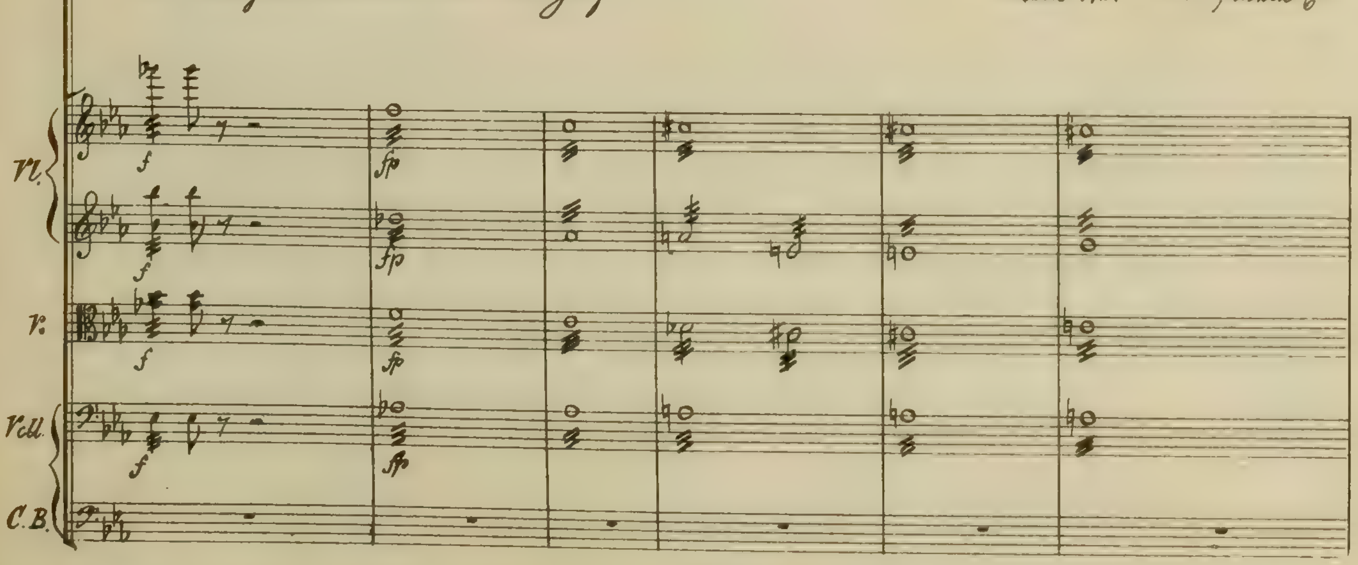
B. 1.
Heil Campea--dor, Campeador, Campeador!

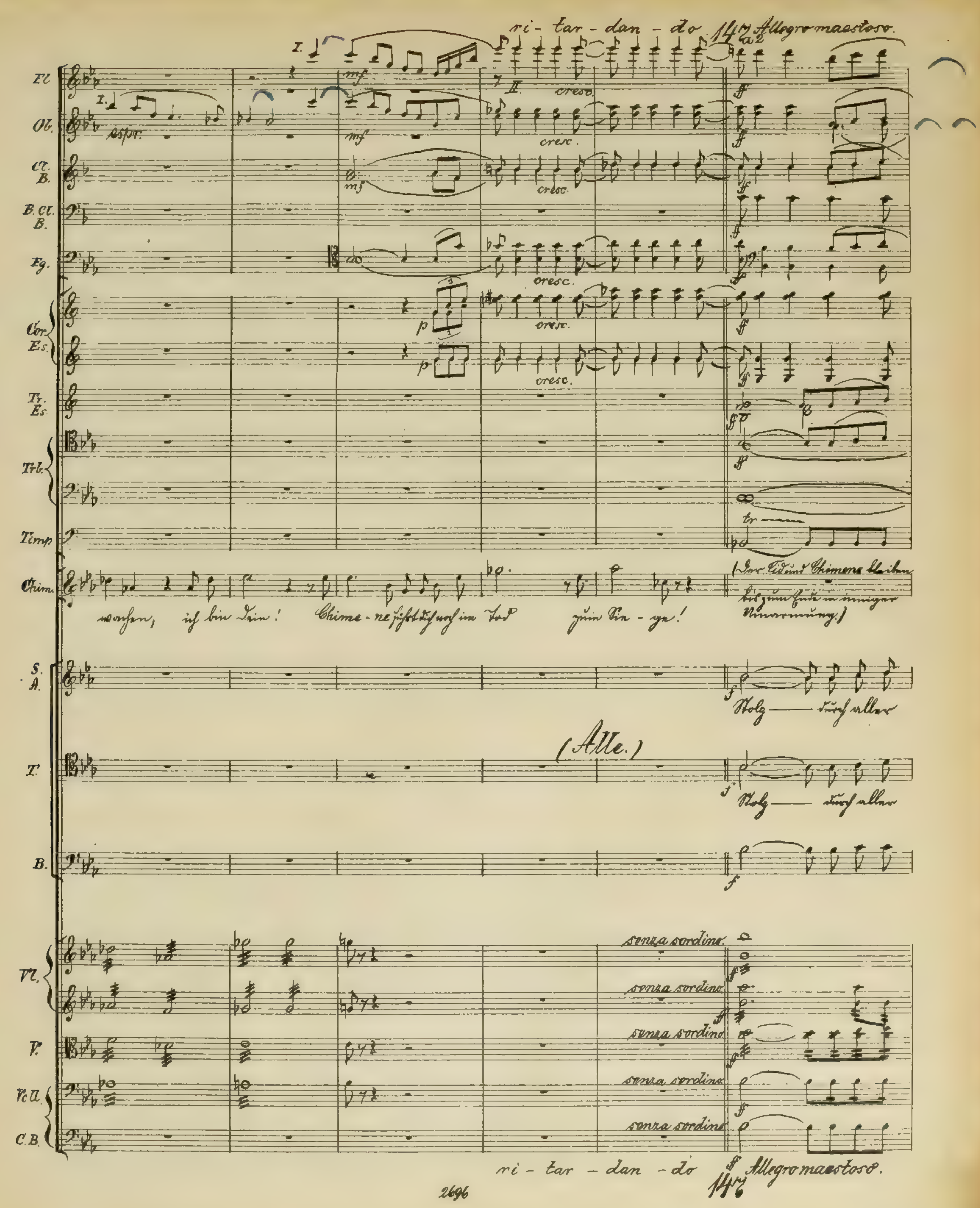
B. 2.

Vl.
V.
Vcl. C.B.

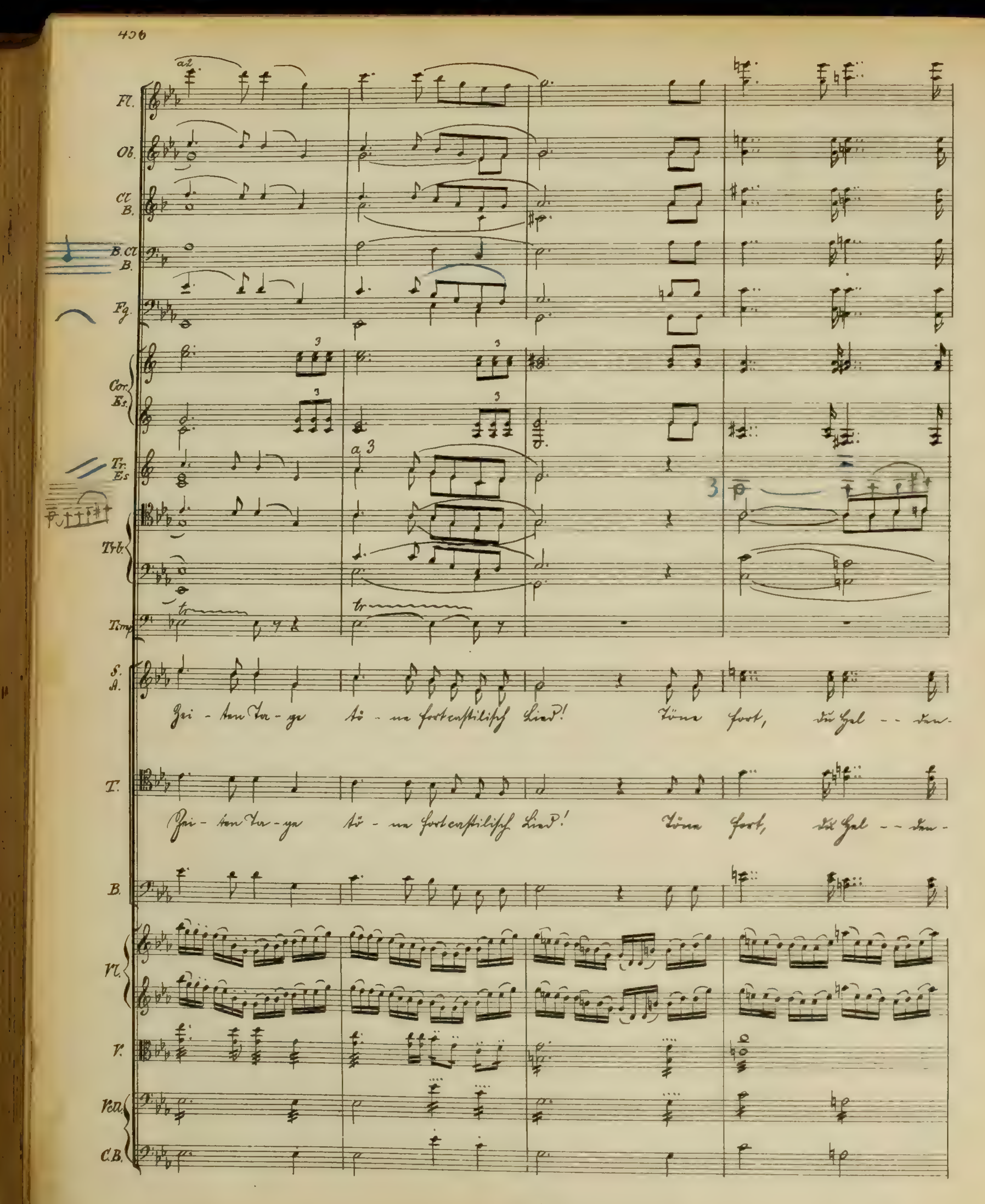
146

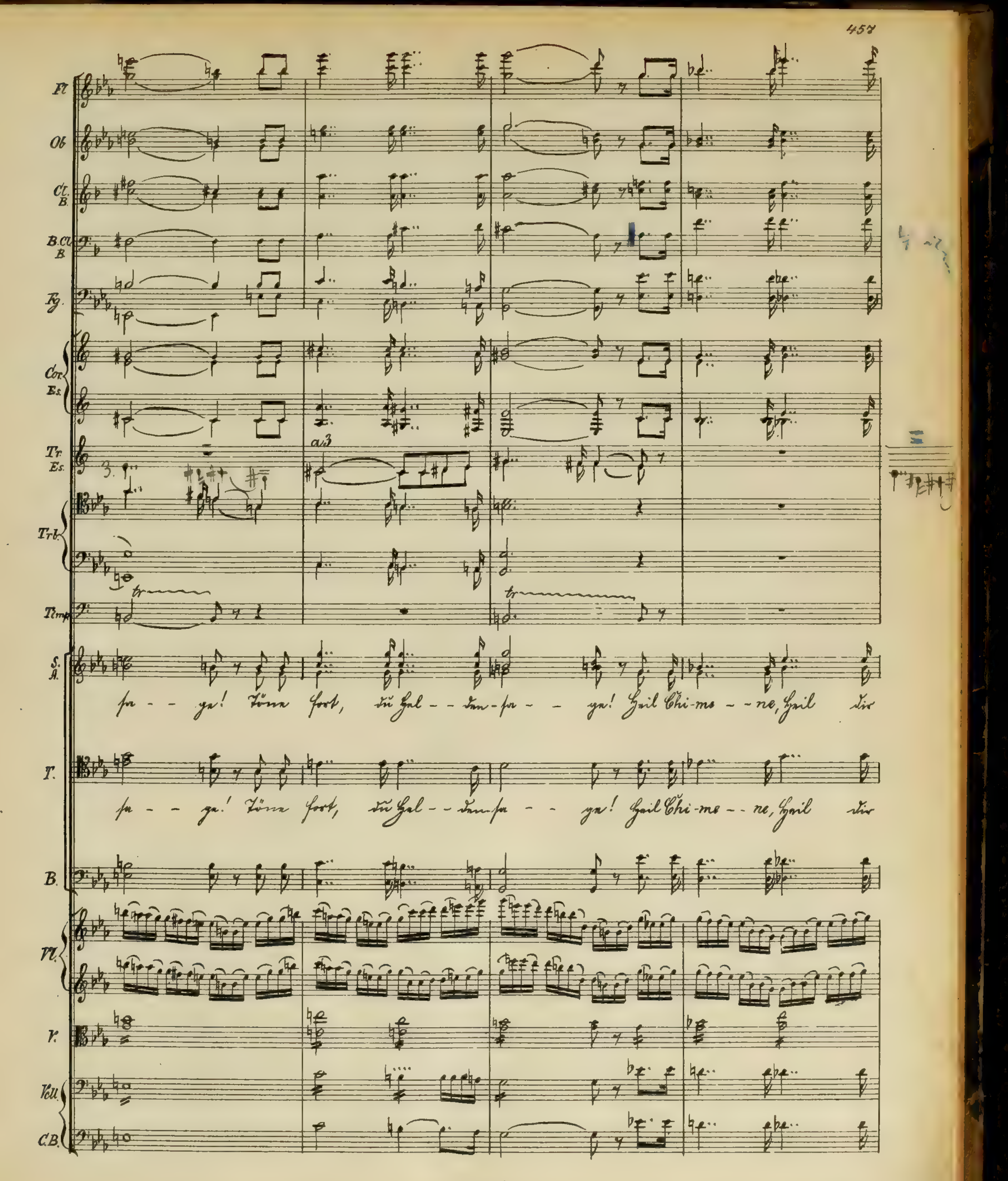
a 2
Fl.
Ob.
Cl. B.
Chim
Vl.
V.
Vcll.
sfp
p
cresc.

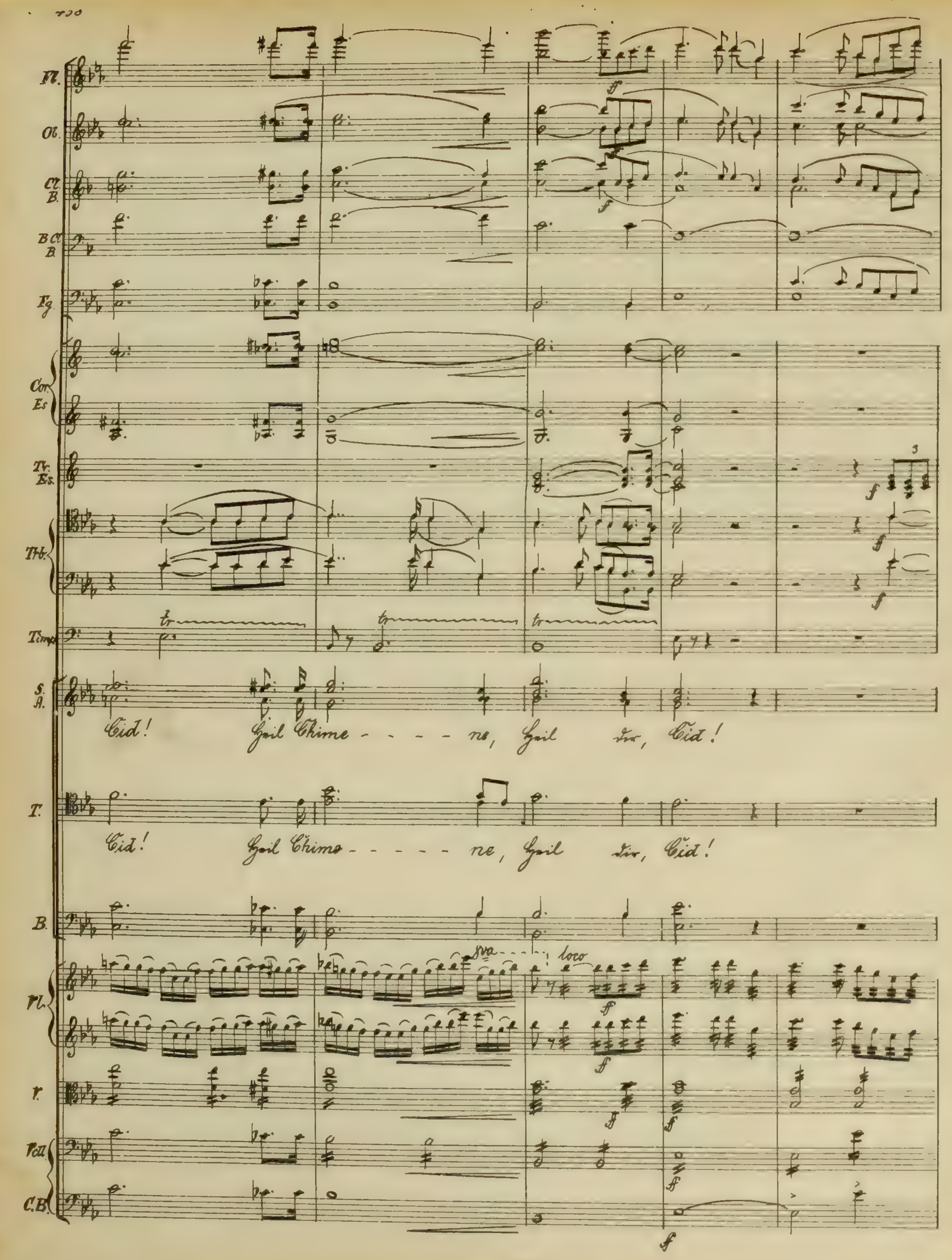


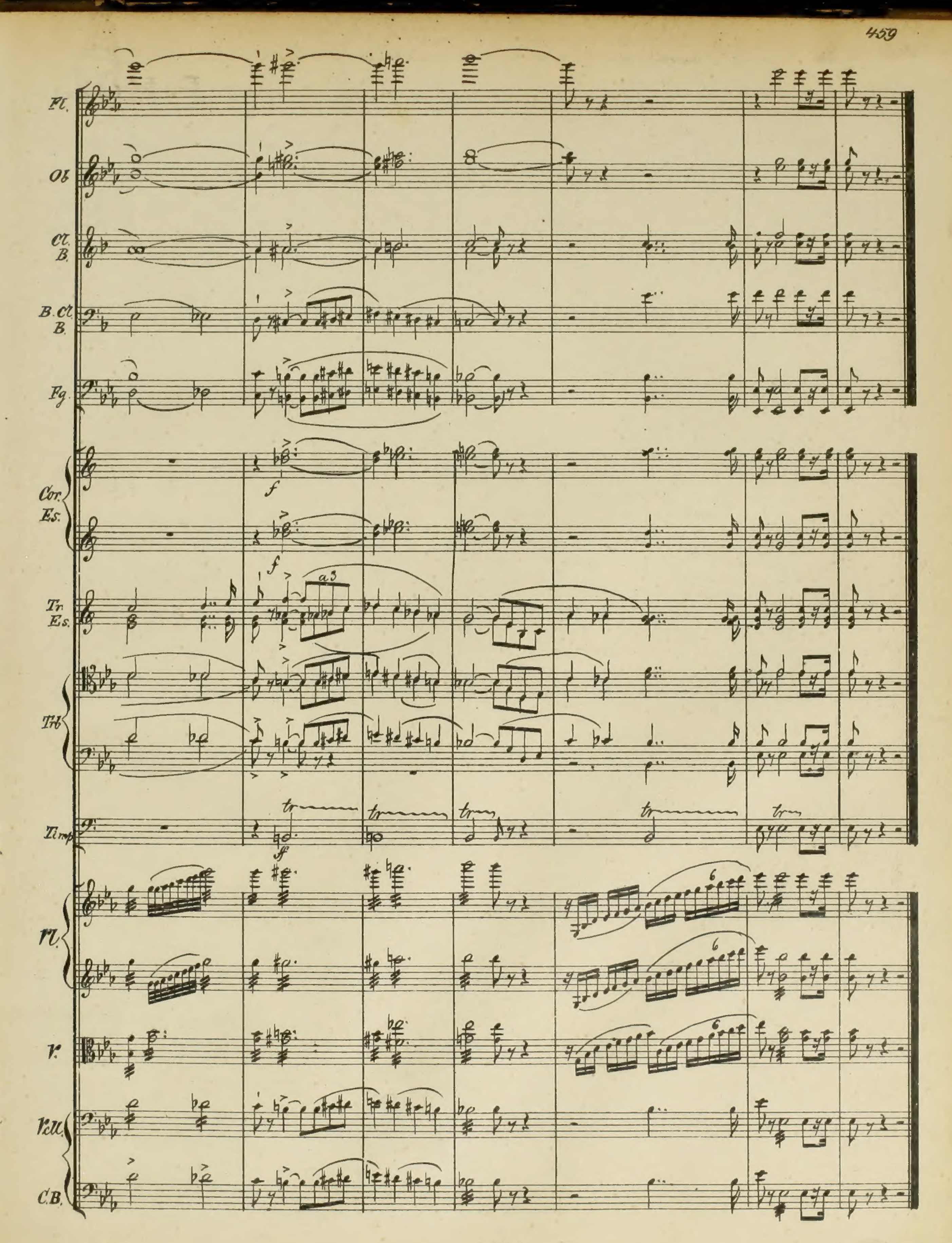


ri - tar - dan - do 147 Allegro maestoso
Fl.
Ob.
Cl. B.
B. Cl. B.
Fg.
Cor. Es.
Tr. Es.
Trb.
Timp.
Chim.
S. A.
T.
B.
Vl.
V.
Vcll.
C.B.
cresc.
a2
(Alle.)
senza sordino
ri - tar - dan - do 147 Allegro maestoso.


Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
Tr. Es
Trb.
Timp.
S. A.
T.
B.
Vl.
V.
Vcll.
C.B.


Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
Tr. Es.
a 3
Trb.
Timp.
S. A.
fra - - ge! Töne fort, du Hal - - len - fra - - ge! Heil Chi-me - - ne, Heil dir
T.
fra - - ge! Töne fort, du Hal - - len - fra - - ge! Heil Chi-me - - ne, Heil dir
B.
Vl.
V.
Vcll.
C.B.


Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es
Tr. Es.
Trb.
Timp.
S. A.
Cid! Heil Chime - - - - ne, Heil dir, Cid!
T.
Cid! Heil Chime - - - - - ne, Heil dir, Cid!
B.
8va
loco
Vl.
V.
Vcll.
C.B.


Fl.
Ob.
Cl. B.
B.Cl. B.
Fg.
Cor. Es.
f
a3
Tr. Es.
Trb.
Timp.
Vl.
V.
Vc.
C.B.

